LIVE LANGUAGE LESSONS

HOWARD R. DRIGGS

THIRD BOOK

THE UNIVERSITY PUBLISHING COMPANY

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Elwon F. Hatch

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Lincoln, Chicago, Dallas, New York City
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A-M

PREFACE

Children enjoy language lessons closely related to real life. These lessons are presented to develop in pupils ability to speak and to write effectively.

To this end they offer —

1. Opportunity for the child to express himself on important subjects close to the interests of his every-day life.

2. A well-organized series of constructive exercises to enrich his vocabulary and to train him in those habits which make for skill in speech and writing.

3. Well-graded corrective drills on commonly misused oral and written forms.

Minimum essentials of English grammar are presented in Part Two of this volume. It has been the aim to reduce grammar to its lowest terms and to present in an interesting manner the essentials of grammar practiced in daily speech and writing. At intervals throughout the volume, practice exercises are introduced to enable the pupil to see definitely the relation between the grammar studied and the use he may make of grammar.

Every lesson in this volume has been developed by the author and by teachers under his supervision in counsel with many of the best teachers of language in the country. The lessons have been particularly tested in the matter of their vital appeal to the interests of grammar-grade pupils. While the author

has kept the pupil's interests primarily in view, he has also developed the work in harmony with the researches and conclusions of the best modern scholars. To present lessons well organized, rich in content, applicable to daily needs, and consequently teachable and practical, has been the aim of the author.

To all who have inspired, encouraged, and assisted him, the author desires to express his gratitude. Among those to whom the author is under special obligations are: Dr. William M. Stewart, late Dean of the Utah School of Education; Professors George M. Marshall and F. W. Reynolds of the English Department of the University of Utah; A. C. Nelson, late State Superintendent of Public Instruction of Utah; D. H. Christensen, Superintendent of Schools of Salt Lake City; J. E. McKnight and the teachers and supervisors of the Utah Normal Training School; J. W. Searson, Professor of the English Language, Kansas State Agricultural College; N. A. Crawford, Assistant Professor in charge of the Department of Industrial Journalism, Kansas State Agricultural College; and A. H. Waterhouse, Superintendent of Schools, Fremont, Nebraska.

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HOWARD R. DRIGGS.

FOR TEACHERS TO REMEMBER

These are the principal features that mark Live Language Lessons, and should be kept in mind by teachers:

1. Constructive and creative work is made the basis of the course.

2. All composition work is made real, is given motive, is socialized.

3. All grammar exercises are functioned, vitalized by practical application.

4. Language is made the center of the curriculum — the expression side of all the subjects. It is closely correlated with them.

5. A constant effort is made to create in the pupil the spirit of authorship.

6. A definite working program is outlined for each pupil in the class. Composition work, to be vital, must be individual.

7. A series of definite exercises is given to build up the working, the live vocabulary.

8. Formal exercises and corrective drills are closely blended with the constructive work.

9. Oral work is strongly emphasized. The path to written work leads through oral expression.

10. The organization of all formal and corrective

exercises is closely knit and reinforced by a systematic series of reviews.

11. A rich and varied selection of literature is used, both as a stimulus to expression and as a standard to which the child may aspire.

12. An important series of lessons is given on the industrial activities under the general headings, Home Helpers, The World's Workers, Stories of Industry, and others.

13. Another important series of chapters consists of those which call for expression of patriotism and good citizenship.

14. Recreation is not forgotten. Under the strong motive of creating entertainment for himself, the child is given much excellent practice in self-expression.

15. The content of the lessons is rich and inviting from the child's standpoint.

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PART ONE

CHANNELS OF EXPRESSION

A TALK WITH THE BOYS AND GIRLS

A little spring bubbled out of the ground in a certain mountain glen. It tried hard to make its way into the valley that lay below; but before its waters had gone far, they began to meet with obstacles, such as rocks and sticks and cow-tracks and weeds, which checked and turned and finally succeeded in changing the crystal stream into a bog, or quagmire, choked with cress and other water plants.

A ranchman, whose cabin home was in the canyon about a mile below the spring, knelt one day to drink where the spring bubbled in sparkling coolness and purity. "What refreshing water!" he thought to himself. "I wish I had that spring nearer my ranch." The next day he came to get it. With his spade he opened a channel through the bog and led the spring out of the glen into the canyon, down which it danced merrily till it came to the cabin, and there he checked and turned and used it to water his garden and his stock and to give his home pure drink. For many years it served him well.

Then came the people of the town that stood at the mouth of the canyon. They were prospecting for water to supply the water system they had decided to establish. The pure cool water of the little spring was just what they wished; so, after purchasing the right to use it from the

A POEM IN NATURE: BATTLE CREEK FALLS, UTAH

rancher, they laid their pipes to carry the precious fluid, without a drop of waste, to the thirsty people below. To-day that little spring is supplying hundreds of homes with a clearer and purer drink than even that which came from the "old oaken bucket."

1. What did the spring need to increase its power to do good?
2. As the channel of expression was made more perfect, what effect did it have on the spring?
3. In what way is each one of us like the spring?
4. What must we have if our thoughts are to reach others and help them?
5. What are some of the ways by which we express our thoughts?
6. How does the workman express his thoughts? the inventor? the artist? the sculptor? the musician?
7. What general way of expressing thought has every person?

THE MAIN CHANNEL OF EXPRESSION

LANGUAGE IS THE CHIEF MEANS OF EXPRESSION

There are many other means of revealing our thoughts and feelings than spoken or written words. The painter expresses through the medium of color what he sees and thinks and feels. The sculptor expresses himself by means of stone or other materials. The carpenter shows his ideas in what he makes of wood. The Indian woman may weave her thoughts and emotions into a basket or blanket. There are thousands of special ways of expressing one's self; but after all, oral and written **language** is the one common channel of expression.

1. What occupations in life require a command of language?
2. How does a ready use of language help the teacher? the preacher? the lawyer?

3. What can the power to talk well do to brighten and bring pleasure to our homes?

4. What need has the business man for good language?

5. How does the power to speak and to write well help to win and keep friends?

6. What should every citizen, in our free country, be able to do in speech and in writing? Why?

1

STORIES AND STORY TELLING

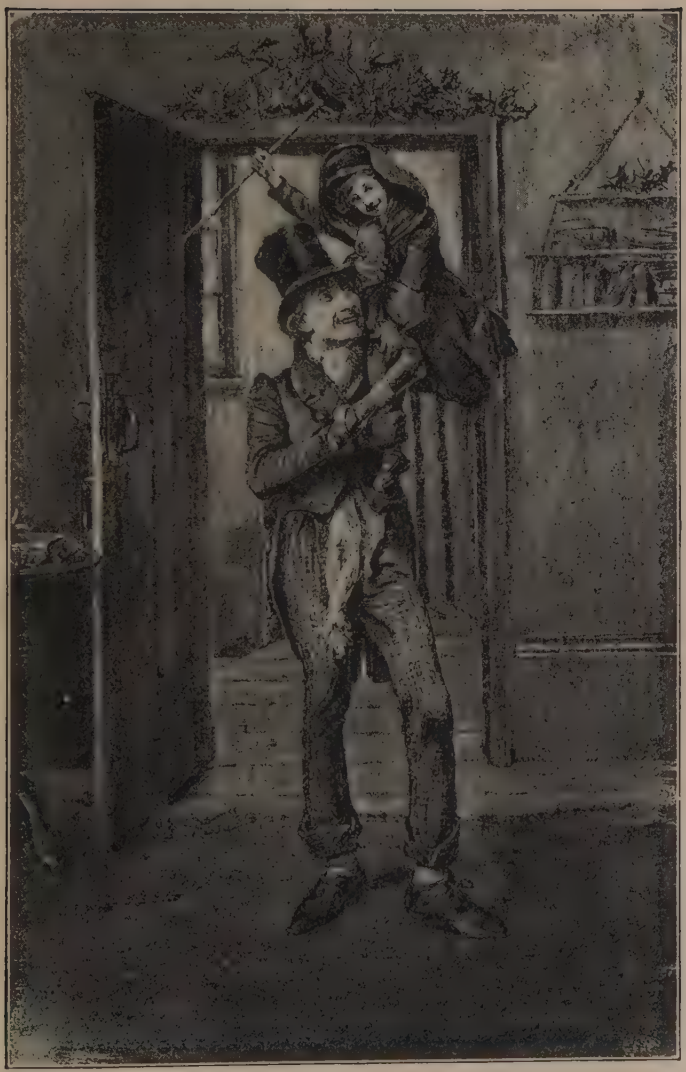
GENERAL SUGGESTIONS

No skill in language is more important than that which enables one to tell a story well.

The story plays a much larger part in our lives than we may have thought. Everybody spends a good deal of time during his life telling and reading and listening to stories.

In one sense we are all story-tellers. If anything amusing or exciting or otherwise unusual happens, everyone is ready to tell or to hear about it. This exchange of daily experiences makes millions of stories.

Out of just such happenings the reporter makes his news stories for the papers. The magazines are filled with stories of different kinds. Most of our books — novels, dramas, histories, biographies, and others — are story books. The speakers to whom we listen use stories very often to illustrate their points. Teachers also make constant use of stories in instructing their classes. We go to the play and see stories dramatized. Even pictures, in these days, are made to move and tell stories.



BOB CRATCHIT AND TINY TIM—DICKENS' *A CHRISTMAS CAROL*

There is greater demand to-day than ever before for skill to tell a story well. Everyone should strive to cultivate that skill.

To be able to tell a story effectively is to possess the art to entertain, the power to shape the thoughts and to stir the hearts of men.

I

CULTIVATING THE ART

The art of story-telling may develop more naturally in some persons than in others. By intelligent and persistent practice, every one of us can develop power in this line.

Here are the main steps to follow:

1. Study the stories from the masters.
2. Learn the current stories and folk-tales of your neighborhood or state.
3. Find a story worth telling.
4. Tell it effectively.
5. Write it clearly.

STORIES WORTH TELLING

What stories are worth telling? Where shall one find them?

There are four main story sources:

1. Old-time tales.
2. Stories from history and biography.
3. Stories told by great writers.
4. Stories and folk-tales from the everyday life about us.

Let us consider these various groups in order.

2

OLD-TIME TALES

Many old-time tales you know. The nursery tales of your childhood, the fairy tales, the fables, the myths, the legends,— all belong to this great group.

In the days of long ago these tales were first told, in crude form, and from generation to generation they were handed down in oral form till to-day we get them smoothed and rounded into perfect stories.

If we would learn how to tell a story well, we can not do better than turn back to these old tales, re-read and re-tell the best of them.

EXERCISE

The following are titles of choice stories of olden times. Select the one you like best and be ready to tell it to your classmates or to others. Tell it first to your little brothers or sisters or to other friends you would like to make happy. If you need to re-read the story to get it clearly in mind, do so:

Cinderella.
The Sleeping Beauty
Aladdin.
Jack and the Beanstalk.
Tom Thumb.
Proserpina.
Ulysses.
The Miraculous Pitcher.
The Golden Touch.
The Golden Apples.
The Death of Roland.
Dick Whittington.
Damocles and His Sword.
Androcles and the Lion.
Siegfried and Mimer the Smith.
Robin Hood and Little John.
The Coming of Arthur.
The Death of Balder.
The Bell of Atri.
William Tell and His Son.
Joseph.

3

HISTORICAL TALES

Think of the stories you have heard of historical personages and events. Choose some tale that has impressed you. Write it as clearly and interestingly as you can. Before you write it, practice telling it to some of your friends.

I

FAMOUS TALES FROM OTHER LANDS

The following titles and names will bring some tale to your mind. Be ready to tell the story you like best:

Solomon and the Bees.
Socrates and the Cup of Hemlock.
Alexander and the Gordian Knot.
Cæsar Crosses the Rubicon.
Mohammed and Al Borak, his Horse.
Charlemagne Crosses the Alps.
Olaf Brings the Cross to Norway.
Canute on the Seashore.
Alfred and the Cakes.
Harold at Hastings.
Richard and Saladin.
Bruce and the Spider.
Joan of Arc and the Voices.
Queen Elizabeth and Walter Raleigh.

II

STORIES OF OUR COUNTRY

Choose some story of America and join your classmates in making a series of picturesque tales suggestive of our history and its spirit. The following names will help you think of some interesting story:

Lief the Lucky.
Columbus.
Cortes.
Pizarro.
Ponce de Leon.
Father Marquette.
La Salle.
Molly Pitcher.
John Smith.
Miles Standish.
Henry Hudson.
Walter Raleigh.
Roger Williams.
Benjamin Franklin.
Israel Putnam.
Elizabeth Zane.
Commodore Perry.
George Washington.
Ethan Allen.
Benedict Arnold.
Lafayette.
Robert Morris.
Nathan Hale.
Francis Marion.
Thomas Jefferson.
Andrew Jackson.
Daniel Boone.
Daniel Webster.
Robert Fulton.
Eli Whitney.
Lewis and Clark.
Tecumseh.
Abraham Lincoln.
Robert E. Lee.
Phillip Sheridan.
Ulysses S. Grant.
John C. Frémont.
Red Cloud.
David Farragut.
Kit Carson.
Julia Ward Howe.
Susan B. Anthony.
Clara Barton.
Thomas Edison.
Admiral Dewey.
Richmond P. Hobson.

Write the story that any one of the foregoing names suggests to you.

4

STORIES FROM THE MASTERS

Be prepared to give orally one of the following stories or some other short story from a noted author:

The Ugly Duckling — Andersen.
Rip Van Winkle — Irving.
Legend of the Moor's Legacy — Irving.

Legend of the Rose of the Alhambra — Irving.
The Great Stone Face — Hawthorne.
Old Pipes and the Dryad — Stockton.
The Birds' Christmas Carol — Wiggin.
King of the Golden River — Ruskin.
Rikki-tikki-tavi — Kipling.
Mowgli's Brothers, *Kaa's Hunting*, *Tiger, Tiger*, *Red Dog* } *The Jungle Books*, by Kipling.
Lobo, *Raggylug*, *Redruff* } From *Wild Animals I have Known*, by Ernest Thompson Seton.
Lochinvar — Scott.
King Robert of Sicily — Longfellow.
The Birds of Killingworth — Longfellow.
The Revenge — Tennyson.
Horatius at the Bridge — Macaulay.
The Pied Piper of Hamelin — Browning.
Hervé Riel — Browning.
Incident of the French Camp — Browning.
Ballad of the East and West — Kipling.
Michael — Wordsworth.

5

EVERYDAY STORIES

In the daily life of the common folk most of our choicest stories are to be found. Day by day these stories are being acted out — tales of humble heroism and romance; tales of sacrifice, of daring, of adventure; tales of success and failure; tales of sorrow and laughter.

These everyday doings—these things that really happen—make, after all, the richest of stories when effectively told. They are the stories, too, that we can tell best; for they are closer to our lives.

EXERCISES FOR PRACTICE

I

1. Think of the most exciting moment of your life. What caused it? What happened? How did it end?

2. Be ready to tell your classmates the incident clearly and with spirit.

3. The following suggestions will help to bring some thrilling moment to mind:

1. A Scare.
2. A Thrilling Ride.
3. Caught in a Storm.
4. An Accident.
5. A Daring Act.
6. A Narrow Escape.
7. The Fire.
8. The Fight.
9. The Play That Won the Game.

II

Take some story suggested by the following topics. Write as interestingly as you can:

1. A Humble Hero.
2. Who Was the Coward?
3. A Deserved Whipping.
4. Why the Boy Won.
5. An Unpublished Hero Tale.
6. A Knight Without Armor.

III

After giving the foregoing experiences write the story of an experience suggested by any one of the following:

1. A Laughable Upset.
2. An Amusing Blunder.
3. A Good Practical Joke.
4. A Puzzling Moment.
5. A Funny Scare.
6. When I Laughed Most.
7. A Comical Sight.
8. The Unexpected Visitor.

A FURTHER SUGGESTION

Tell your stories so that your hearers will understand the situation and see and feel the amusing or exciting happening as you do.

Have you never heard some one begin a funny story, then stop to laugh and say to his sober-faced listeners, "Oh, it was too funny! I can't tell it; you should have been there." But the hearers were not there and it is the business of the story-teller, or his art if you please, to take them "there."

6

STORY STUDIES

I

TURNING THE GRINDSTONE

When I was a little boy, I remember, one cold winter's morning I was accosted by a smiling man with an ax on his shoulder.

"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine little fellow," said he; "will you let me grind my ax on it?"

Pleased with the compliment of "fine little fellow," "Oh, yes, sir," I answered. "It is down in the shop."

"And will you, my man," said he, patting me on the head, "get me a little hot water?"

How could I refuse? I ran, and soon brought a kettle full.

"How old are you and what's your name?" continued he, without waiting for a reply. "I am sure you are one of the finest lads I have ever seen. Will you just turn a few minutes for me?"

Tickled with the flattery, like a little fool I went to work, and bitterly did I rue the day. It was a new ax, and I toiled and tugged till I was about tired to death. The school bell rang and I could not get away. My hands were blistered, and the ax was not half ground. At length, however, it was sharpened and the man turned to me with,

"Now, you little rascal, you've played truant. Scud to school, or you'll rue it!"

"Alas!" thought I, "it was hard enough to turn a grindstone this cold day, but now to be called a rascal is too much."— *Benjamin Franklin.*

1. How does Franklin make his reader see the character of the man?
2. How is the incident made realistic?
3. What shows the difficulty of the boy's task?
4. Which is the "unkindest cut of all"?
5. Franklin's story suggests a fable about flatterers. What is the fable?

II

THE CAPTAIN'S TALE

"As I was once sailing," said he, "in a fine stout ship across the banks of Newfoundland, one of those heavy fogs which prevail in those parts rendered it impossible for us to see far ahead even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the

masthead, and a constant watch forward to look out for fishing smacks, which are accustomed to lie at anchor on the banks. The wind was blowing a smacking breeze, and we going at a great rate through the water.

"Suddenly the watch gave the alarm of 'a sail ahead!' — it was scarcely uttered before we were upon her. She was a small schooner, at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, the weight of our vessel bore her down below the waves; we passed over her and were hurried on in our course. As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears swept us out of all further hearing. I shall never forget that cry!

"It was some time before we could put the ship about, she was under such headway. We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense fog. We fired signal guns, and listened if we might hear the halloo of any survivors; but all was silent — we never saw or heard anything of them more."— *From "The Voyage," by Washington Irving.*

1. Who tells the tale?
2. What effect has this on the story?
3. What picture is given in the beginning paragraph?
4. What does the second paragraph give to the reader?
5. What is the effect of the third paragraph on you?
6. How does Irving make the pictures vivid?
7. Select five expressions that are especially picturesque; as, "a smacking breeze."

HOW TO TELL A STORY

7

CHOOSE INVITING TITLES

In what way does a well-chosen title help the reader? How does it help the writer? Think of the titles you remember best? Give three of them. Write five apt titles for stories of your own.

Review exercise 5, Second Book, Part Two.

8

BEGIN THE STORY INTERESTINGLY

The opening sentence of a story should catch and hold the attention of the reader. Many young story writers forget this and begin tamely. Others waste time by using needless words, as some people do in writing letters. You may have read letters which began in some such way as this: "I take my pen in hand and sit down to write you a letter."

Read the following beginnings of stories by successful writers. You will enjoy accepting the invitation these beginnings give to continue the stories:

While the larger boys in the village school of Greenbank were having a game of "three-hole cat" before school time, there appeared on the playground a strange boy, carrying two books, a slate, and an atlas under his arm.—"*The Hoosier Schoolboy*," *by Edward Eggleston.*

The twin babies were black. They were black as coal. Indeed they were blacker than coal, for they glistened in their oily blackness.— "*Twin Babies*," *by Joaquin Miller.*

There lived once in a waste apartment of the Alhambra a merry little fellow, named Lope Sanchez, who worked in the gardens and was as brisk and blithe as a grasshopper, singing all day long.— "*Legend of the Two Discreet Statues*," *by Washington Irving.*

Write five inviting beginnings for stories which relate incidents of your experience.

9

MAKE THE STORY MOVE

The opening sentence of the story should be such as to catch and hold the attention of the reader. But a good beginning is not enough. The story must move on interestingly if the hearer's or reader's attention is to be kept. It should be full of action. A good story is really a "moving picture of life" in words.

I

HALTING HABITS

In telling their stories, as has been suggested in a previous exercise, some speakers distress their hearers and retard the movement of their stories by needless repetitions and other bad habits of speech.

The over-use of **and** is an example; the words **well, why, then, or, so,** and similar expressions are likewise too frequently used. These "halting habits," as we may call them, become especially distressing when the sound of ŭ is added; as, **well-ŭ, why-ŭ.**

In telling stories avoid such expressions.

EXERCISES

Tell clearly without over-using any of the expressions just mentioned:

1. Some fable you know well.
2. Some wholesome funny story.
3. Some other short story you have read or heard.

II

SIDETRACKING

Many unskillful writers often leave the main line of their story to make lengthy descriptions or explanations, or to moralize on some point in the story. This is like sidetracking a train. Perhaps you know how the passengers feel when their train is obliged to wait on a sidetrack. The reader has a similar feeling when an author stops his story to explain, or paint word pictures, or moralize. Such digressions must be very interesting indeed if they keep the reader from skipping them to get back to the main line. Necessary descriptions and explanations may usually be woven into the conversation or given in places where the reader would welcome them as a rest from the more exciting parts.

Keep your story on the main line as much as possible and keep it moving.

10

STORY MOVEMENT

I

Note the straightforward movement in the following selection:

Teddy shouted to the house, "Oh, look here! our mongoose is killing a snake"; and Rikki-tikki heard a scream from Teddy's mother. His father ran out with a stick, but by the time he came up Karait had lunged out once too far, and Rikki-tikki had sprung, jumped on the snake's back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away.— *From "Rikki-tikki-tavi," by Rudyard Kipling.*

Describe the moving picture you see as you read the paragraph. You will do well to read all of the story of *Rikki-tikki-tavi*. It is a model in story movement from beginning to end.

II

The stories of olden times found in the Bible, in Malory's *Morte d'Arthur*, and in *The Arabian Nights' Entertainment*, move very effectively. If we would learn the art of story-telling, we cannot do better than to read again and again the best of our old-time tales.

The following paragraphs from *Aladdin and His Wonderful Lamp* illustrate well the straightforward movement of these old stories:

Aladdin was indeed in a sorry plight. He called for his uncle, but in vain. The earth closed above him, and the palace door at the foot of the steps. His cries and tears brought him no help. At last he said: "There is no strength or power but in the great and high God"; and joining his hands to pray he rubbed the ring which the magician had put on his finger.

Instantly a genie of frightful aspect appeared and said: "What wouldst thou have? I am ready to obey thee. I serve him who possesses the ring on thy finger — I and the other slaves of that ring."

At another time Aladdin would have been frightened at sight of such a figure; but his danger gave him courage to say, "Whoever thou art, deliver me from this place."

1. What does each sentence bring to the reader?
2. Describe the moving picture as each sentence brings it to you.

Read also the following selection from the story of Joseph and notice how the story moves:

And he said, "Now let it be according to your words: he with whom it is found shall be my bondman; and ye shall be blameless." Then they hasted and took down every man his sack, and opened every man his sack. And he searched and began at the eldest and left at the youngest; and the cup was found in Benjamin's sack. Then they rent their clothes, and laded every man his ass, and returned to the city.— *Genesis 44:10-13.*

Describe the picture. What does each sentence bring to you?

III

Find elsewhere and be prepared to read expressively, some story-paragraph or some stanza that is full of action.

11

EXERCISE IN STORY MOVEMENT

Think of some lively, amusing, or exciting moment of your own experience. Write a "moving picture" paragraph or two of it. Make every sentence carry your story forward. The following topics and the illustrative sketch that follows will suggest what to do and one way to do it:

1. A Lively Chase.
2. An Unexpected Bath.
3. Stop Thief!
4. The Accident as I Saw It.
5. A Wild Animal.
6. An Exciting Moment in the Play.
7. Clown Antics.
8. A Frightened Animal.
9. Automobile Troubles.
10. The Runaway.
11. A Narrow Escape.
12. What Made the Audience Laugh Most.

FISHERMAN'S LUCK

A golden brown flash through the foaming water! The trout had my fly. He must have caught sight of me as he leaped, for he whirled as if frightened and dove back into the deeper pool. But I had him hooked. Then the battle came. He was a born fighter. As the line tightened, he leaped out of the stream, lashing the water in his struggles to get free from the biting hook. I gave him rein. He swished across the pool and back again. Then up the stream into the ripples he shot once more. Thrills of anxious joy were shooting through me the while. I trembled at thought of losing him. My pole was bowed double. Twice I was on the point of trying to flip him out of the water, but he was too big to be handled so lightly. Again he flashed down stream. Once more I reeled him in slowly towards the shore. He suffered me to do it. Indeed he had grown so peaceful that I thought he had given up. I brought him gently within a yard of the shore. Oh, what a beauty he was! The biggest, I know, I had ever hooked. In my excitement I had lost my landing net, so I reached out my free hand to pitch him up the bank. He saw it coming, made a last wild leap for freedom — and won it. My empty hook

flipped into the air. And I,—well, I stood there trying to find words to relieve my feelings.

Pick out the expressions that give life and movement to the story.

12

MAKING YOUR STORY LIFELIKE: CHOICE OF WORDS

To make a story reflect life truly, one must choose words that are true to life, that suggest vividly the pictures, the feelings, one is trying to portray.

I

STUDIES FROM NOTED AUTHORS

Study the following selections from master writers. Note how happily chosen are their words:

THE PONY RIDER

We had a burning desire from the beginning to see a pony rider, but somehow or other all that passed us, and all that we met, managed to streak by in the night. We heard only a whiz and a hail, and the swift phantom of the desert was gone before we could get our heads out of the window.

But now we were expecting one along every moment, and could see him in broad daylight. Presently the driver exclaims, "Here he comes!" and every neck is stretched further, and every eye strained wider. Away across the dead level of the prairie a black speck appears against the sky, and we can see that it moves!

In a second or two it becomes a horse and rider, rising and falling, rising and falling, sweeping toward us nearer

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MARK TWAIN WITH A FAVORITE PET

and nearer, and coming plainer into view, till soon the flutter of the hoofs comes faintly to the ear. In another instant a whoop and a hurrah from the upper deck of our coach, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like a belated fragment of a storm.— *Mark Twain.*

1. Why did Mark Twain say "a burning desire"?
2. What expressions does he choose to make his readers feel how swiftly the pony rider rode?
3. What other effectively chosen expressions do you find in the last paragraph?
4. Tell why you think they are especially well-chosen.

ICHABOD CRANE'S SCARE

As he approached the stream his heart began to thump; he summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, and attempted to dash briskly across the bridge; but instead of starting forward the perverse old animal made a lateral movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the other side, and kicked lustily with the contrary foot: it was all in vain; his steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder bushes. The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward snuffing and snorting, but came to a stand just by the bridge, with a suddenness that had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp by the side of the brook caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen, black and towering. It

ICHABOD CRANE

stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveler. — *From "The Legend of Sleepy Hollow," by Washington Irving.*

1. From the selection just given choose ten words that seem most expressive and picturesque to you.
2. Why does Irving say "starveling ribs," "plashy tramp," "black and towering"?
3. What expressions make one feel the terror of Ichabod?
4. What expressions give the reader the fright of the horse?
5. Read the whole story if possible, and learn what really caused Ichabod's fright. If you cannot find the story, perhaps your teacher will tell it.
6. Find in some other well written selection by a noted writer a story-paragraph that contains some especially well-chosen words.

II

FINDING THE FITTING WORD

Choose expressive, lifelike words to fill the following paragraphs:

1. Down the street —— the fire-department. The people, —— by the —— gong, —— in every direction. The —— engine —— the corner, leaving a —— of —— smoke to —— its way. A —— stream of —— boys and men followed it.

2. The batter was —— to strike. The pitcher stood —— the ball carelessly. Suddenly he —— himself and —— it like a —— straight over the plate, so it seemed. The batter —— —— but he hit ——.

"Three strikes and out!" —— the umpire.

Then the winning crowd went ——. They —— and —— and —— and —— and acted, so the losing side thought, like ——.

3. We thought we had the horse this time. He was as

good as caught in that corner, with half a dozen boys around him. I —— up ——, holding the bridle behind me; he let me get up to him, —— him on the neck; he didn't ——; but the moment I —— to —— the bridle over his head, he ——, —— up his heels, —— through the line of boys and went —— across the field, his head ——, his mane and tail —— in the wind.

4. It was a —— storm. Our first warning of it was a —— flash of lightning and a —— clap of thunder just above our heads. Then came the hail! —— icy balls of it —— our heads ——. The horses —— with —— broke into a —— run across the prairie. We clung —— to the lines, but all we could do was to —— the horses in the road while the —— hail —— them.

13

MAKING YOUR STORY LIFELIKE: USE OF CONVERSATION

Nothing helps more to make a story seem real than an effective use of conversation. To have the characters talk naturally, interestingly, is to bring them before us, to make them lifelike. Some stories are almost all conversation. Nearly all effective stories contain some conversation. Prove this by examining several well-told stories that you know.

1. Read *Turning the Grindstone* again. What is the effect of the conversation in it?

2. Try to tell the story without conversation and note the effect.

3. Which part of *Rip Van Winkle* contains conversation? Read this part again and note how lifelike it is.

4. In *The Captain's Story*, how does Irving use the exact words of another? What is the effect of this?

REVIEW

1. What is the rule for punctuating the exact words of another?
2. How is conversation paragraphed?
3. Prove your answer by bringing to class a page of conversation you have copied carefully.

14

DIRECT AND INDIRECT DISCOURSE

In giving the thoughts of another, the writer may quote the exact words; as,

"You are a fine little fellow," said he; "will you let me grind my ax on your grindstone?"

This form is called **direct discourse.**

The writer may give another's thought without using the exact words; as,

The man said I was a fine little fellow and asked me to let him grind his ax on the grindstone.

This form is called **indirect discourse.**

Which kind of discourse is the more lifelike? What is the difference in the punctuation of direct and indirect discourse?

USE OF INDIRECT DISCOURSE

There are certain uses for indirect discourse. We could not well do without this form of expression. It is an easy, informal way of expressing the thoughts of others. Notice the following:

1. He said that I might go.
2. The speaker urged that we be doers as well as dreamers.

But when the writer would put more spirit and strength into his sentence, the direct form of dis-

course will give those qualities better. Notice these sentences:

1. "Be doers as well as dreamers," urged the speaker.
2. "You may go," he said.

EXERCISE

Change the following sentences from indirect to direct form. What changes take place in punctuation? in the spirit of the sentences?

1. The man, in a surly voice, demanded that the girls prepare supper for him.
2. The captain said that if there were any cowards in his band they might leave.
3. The rider told the boys to run for their lives: the flood was coming.
4. The commander ordered his men to halt.
5. She said proudly that she was the daughter of a nobleman.
6. The boy called to his companions to come on.
7. We were advised by the old trapper not to trust our horses too far from camp.
8. The Bible tells us that we should love not sleep, lest we come to poverty.
9. One of the Psalms says that the Lord is my shepherd.
10. What poet said that we should build for ourselves more stately mansions?
11. Longfellow says that we should build to-day, strong and sure.
12. The father urged his boys to be men, first of all, strong and worthy.
13. The girl, raising a warning hand, told the children to be quiet.

14. The old man rose and extended his hand, saying we were welcome.

15. The girl screamed that the house was on fire.

15
KEEPING SENTENCES CLEAR

In indirect discourse, it is more difficult to keep the meaning clear. The pronouns in indirect discourse are likely to become confused. Such confusion makes it difficult, if not impossible, to grasp the meaning. Notice the following:

John told his cousin that he might go if his father would let him.

Such a sentence may be cleared up easily by using direct discourse:

"You may go if your father will let you," said John to his cousin.

I

EXERCISES

Make the thought of these sentences clear by changing to direct discourse. Take the meaning you think most reasonable:

1. The captain told the sergeant that if he should be killed the command would fall to him.
2. Mary's mother said that her cousin might come to see her on Christmas if she were willing.
3. The girl told her mother that she needed a rest.
4. The man told the boy that he ought to take better care of his health.
5. The student asked his teacher whether they might take their books home.

6. Henry told his father that his horse had run away.
7. The speaker said to the man that he was not responsible for the mistakes of his party.
8. Mary and Martha told their friends that they should come and visit with them.

II

Tell some fable you know well; as, *The Fox and the Crow; The Boy and the Wolf; The Lion and the Mouse.* Use first indirect discourse, and then direct.

III

Write a story of your own, some interesting incident of your life, using the form of discourse you think the more effective.

16

WORDS USED WITH QUOTATIONS

Study the following quotations. Note how the picture changes as the explanatory words are changed:

"Let me go," coaxed the boy.
"Let me go," pleaded the boy.
"Let me go," begged the boy.
"Let me go," commanded the boy.
"Let me go," shouted the boy.
"Let me go," yelled the boy.

The explanatory words used with the quotation suggest the spirit of the speaker. Such words should be carefully chosen.

EXERCISES

Take some book in which there is a good deal of conversation. Find ten different words that are used in place of **said.** Copy the sentences.

The following words are used with quotations. Discuss the meaning of them and tell under what conditions they would be properly used. Consult the dictionary when in doubt as to the exact meaning:

added	demanded	murmured	retorted
admitted	echoed	mused	returned
announced	exclaimed	muttered	screamed
answered	explained	objected	shouted
asked	fretted	observed	sighed
began	gasped	ordered	sneered
begged	grumbled	pleaded	soliloquized
boasted	grunted	predicted	stammered
called out	hallooed	proclaimed	shrieked
commanded	hissed	queried	suggested
complained	howled	questioned	teased
concluded	implored	quoth	thought
confessed	inquired	railed	threatened
contradicted	insinuated	reasoned	ventured
continued	interrupted	repeated	volunteered
cried	laughed	remarked	wailed
crooned	leered	remonstrated	whimpered
declared	lisped	replied	whispered
decreed	moaned	requested	yelled

Write short sentences containing direct discourse, in which twenty of these words are properly used.

17

THE MAIN POINT IN STORY TELLING

These points just cited are full of good suggestions for us; but after all such hints and directions are given, you will find this the most important: **To tell a story clearly, vividly, thrillingly, a person must see clearly, must feel keenly the pictures of life he is trying to picture for others while he is speaking or writing.**

It is the spirit of the story that counts for most.

This thought is beautifully illustrated in a little tale told of Bret Harte. It is said that he once had a little poem published in a certain paper. A lady who chanced to read it, was so charmed by the poem that she called upon the writer and expressed her appreciation.

"Why, Mr. Harte," she said enthusiastically, "it is the best poem you ever wrote; I cried when I read it."

To which he replied: "That is not strange, madam: I cried wnen I wrote it."

What truth is revealed in this incident?

Words are not dead: they are living things.

To command words is to command life.

HOW STORIES ARE CONSTRUCTED

18

A STUDY OF THE PARAGRAPH

Stories and all other forms of composition are constructed in prose, paragraph on paragraph, or in verse, usually stanza on stanza. The paragraph is a group of sentences relating to one topic. It may even consist of but one sentence, as very frequently it does, especially in conversational paragraphs.

PARAGRAPHS IN STORIES

The story for the most part is made up of narrative and conversational paragraphs. Descriptive and explanatory paragraphs are used in stories only when it is necessary to describe persons or scenes or to direct the readers' feelings and make clearer the happenings of the story.

19

THE NARRATIVE PARAGRAPH

A narrative paragraph, like a story, is a moving picture of life in words. It is a miniature story.

In the narrative paragraph, the picture moves forward from action to action, each action being

related as it happened. Those actions most closely related are grouped together in paragraphs.

The following affords a good illustration of the narrative paragraph:

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself from his shoes to his organ of benevolence, and called out in a comfortable, oily, rich, fat, jovial voice:

"Yo ho, there! Ebenezzer Dick!"—*From "A Christmas Carol," by Charles Dickens.*

EXERCISES

Turn again to the narrative paragraphs already given in the selection from *The Pony Rider*, *The Legend of Sleepy Hollow*, and *Aladdin*. Observe how they are made of a series of related actions. Tell what picture each paragraph in these various selections presents to the reader.

20

CONNECTING PARAGRAPHS

The paragraphs in a story are much like links in a chain. They should be intimately connected, one joined with the other, till the chain of events is complete.

STUDY FROM "RIP VAN WINKLE"

As an illustration of well-connected paragraphs take *Rip Van Winkle*. Observe how carefully Irving ties together these opening paragraphs:

Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a

noble height and lording it over the surrounding country. Every change of season, every change of weather,— indeed, every hour of the day,— produces some change in the magical hues and shapes of these mountains, and they are regarded by all the goodwives far and near as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the evening sky; but sometimes when the rest of the landscape is cloudless, they will gather a hood of gray vapor about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from the village whose shingle roofs gleam among the trees just where the blue tints of the upland melt away into the fresh green of the near landscape. It is a little village, of great antiquity, having been founded by some of the Dutch colonists in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace!), and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gabled fronts, surmounted with weathercocks.

In that same village, and in one of these very houses (which, to tell the exact truth, was sadly timeworn and weather-beaten), there lived, many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow by the name of Rip Van Winkle.

EXERCISE

1. What expression is used at the beginning of the second paragraph to join it with the first?

2. In what way is the third paragraph connected with the second?

3. If possible, get the rest of the story, and explain how each paragraph is connected with the preceding one.

4. Bring in from other stories five illustrations of good paragraph connections.

These are the two main things to remember about paragraphs:

The paragraph should have unity. That is, each sentence in it should be related closely to the topic of the paragraph.

Paragraphs should be closely and naturally connected one to another.

21

THE TOPIC SENTENCE

Usually, in constructing a paragraph, the writer should give the topic of it in a clear, concise sentence. This is to help the reader get the points or pictures more clearly. Note how Irving does this in the selection just quoted. His first paragraph begins:

"Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains."

Naturally the reader expects to hear more about these mountains. He is not disappointed, for every sentence in the paragraph has something more to say about them.

Then with "At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from the village," etc., the writer glides into the topic of the second paragraph. We hear now, as we expect to hear, about the village.

And then comes, "In that same village . . .

lived Rip Van Winkle." After the introduction we get, as we hope to get, a description of this character.

EXERCISES

I

Go to the complete story and find the topic sentences of five other paragraphs. Copy these sentences.

II

Find five other paragraphs in other selections in which the topic is clearly stated. See whether the rest of the sentences are about the topic.

III

Choose one of the following topic sentences and expand it into a paragraph of about one hundred words:

1. A startling thunder clap followed the blinding flash of lightning, and then the storm came.
2. The newsboy was an interesting little ragamuffin.
3. We were standing on the street corner when the mishap occurred.
4. "A tart temper never mellows with age."
5. The mountain lake lay before us like a silvery mirror.
6. The animal gave no signs of having seen us, and acted very naturally.
7. It was a golden summer day.
8. Her whole appearance expressed a motherly spirit.
9. The fire was well under way when we reached the place.
10. It was a critical moment of the game.

IV

Write ten good topic sentences which you could use in paragraphs, if called on to do so.

LOCAL HISTORY STORIES AND SKETCHES

22

GRANDFATHER AND GRANDMOTHER STORIES

It is interesting to learn that Walter Scott, the great story writer, as a boy was very fond of listening to the old folk of his native town tell the wonder-tales of Scotland. He lived in the border country, which was so rich in heroic lore. He might have preferred to join in the games on the green, for he loved sports as well as any boy, but he had the misfortune to be lame; so he turned to these old-time tales for his pastime.

Scott was not satisfied, however, with merely hearing the stories. He wanted to share his pleasure with his companions; and he did so whenever they cared to listen to him, as they always did; for he found for them so many thrilling tales of Robin Hood and Roderick Dhu and other old heroes, and he soon learned how to tell them very effectively. These were the beginnings of his master work in story telling.

Out of just such story material as boys and girls often hear from older people about the fireside, have come many of the choicest tales we read today.

THE STORY HOUR

What is the best tale of earlier times you have ever heard from your grandparents, parents, or neighbors? Prepare to tell your classmates some good story of this kind that you have heard.

If possible, have the story told again to get your facts clear and to catch anew the spirit of the story.

By telling it to others, or by making a suggestive outline, get ready to give the story clearly and interestingly.

The following titles will help you think of some good story or guide you in getting one that is choice:

1. A Schoolboy Tale of Early Days.
2. My Father's or Mother's Favorite Story.
3. Grandmother's Old Dress.
4. A Picture That is Treasured.
5. A Wild Animal Story.
6. The Prank That was Played in the Good Old Days.
7. A Trying Experience in Traveling.
8. The Indian Story I Like Best.
9. A Real Hero.
10. Out in the Storm.
11. Grandmother's Best Story.
12. The Faithful Dog or Horse.
13. A Hunting Adventure.
14. A Narrow Escape.
15. The Tale the Old Relic Tells.
16. Lost in the Woods.
17. How the Cabin was Built.
18. A Leaf from an Old Diary.
19. The Faded Letter.
20. Pioneer Pluck.

PRESERVING OLD-TIME TALES

Stories that are worth hearing are worth keeping. Every boy and girl can help preserve the choice old tales. We must make records of and write these stories in interesting form before those who can tell them to us pass away.

23

FIRESIDE STORIES RETOLD

Select from the stories already told or gathered the one you like best. Write it as truthfully and interestingly as you can. Brighten your story, make it realistic and readable, by using touches of conversation and other life-giving expressions.

24

BIOGRAPHICAL SKETCHES

Do you know the stories of the lives of your father, mother, grandparents, or others closely associated with you? Has any record of their lives been kept? Some day the stories of their lives will be priceless to you and to others. Why not preserve these stories by writing them now? Let each child choose some one whose life story he would like to write, and let him begin at once to gather the facts and stories to be woven into it.

Remember that, to be interesting, a biography should be more than a mere list of names and dates. Find the choicest stories of the life you wish to write.

Present them in order, but give them with a spirit of reality.

Begin by making an outline of the chief events in the life, and keep on as you can till the story is complete. Weave into it the choicest incidents, those that best reflect the spirit of the one of whom you write. Use excerpts from old letters, diaries, or other records he may have kept. Illustrate the story with kodak pictures, drawings, and sketches.

25

AUTHOR STUDY

The following paragraphs are taken from a well-written biography, *The Boy's Life of Lincoln*, by Helen Nicolay:

The story of this wonderful man begins and ends with a tragedy, for his grandfather, also named Abraham, was killed by a shot from an Indian's rifle while peaceably at work with his three sons on the edge of their frontier clearing. Eighty-one years later the President himself met death by an assassin's bullet. The murderer of one was a savage of the forest; the murderer of the other, that far more cruel thing, a savage of civilization.

When the Indian's shot laid the pioneer farmer low, his second son, Josiah, ran to a neighboring fort for help, and Mordecai, the eldest, hurried to the cabin for his rifle. Thomas, a child of six years, was left alone beside the dead body of his father; and as Mordecai snatched the gun from its resting place over the door of the cabin, he saw to his horror an Indian in war-paint, just stooping to seize the child. Taking quick aim at the medal on the breast of the

savage, he fired, and the Indian fell dead. The little boy thus released ran to the house, where Mordecai, firing through the loopholes, kept the Indians at bay until help arrived from the fort.

It was this child Thomas who grew up to be the father of President Abraham Lincoln.

1. What expressions give life and movement to the story?
2. What in the second paragraph shows lively forward movement?
3. Bring to class from some other good biography you know, some paragraph that seems especially well-told.

26

AUTOBIOGRAPHIES AND DIARIES

Most people at some time during their lives make some kind of record of their lives in the form of a diary, or an autobiography, or other writings.

A **diary** is a daily record of the events in one's life.

An **autobiography** is the story of one's life told by one's self.

In writing an autobiography or a diary, one should try to make the details rich and interesting.

The diary of Major J. W. Powell, who first went through the Grand Canyon, is such a diary. Following is a brief selection from that record.

June 1. Today we have an exciting ride. The river rolls down the cañon at a wonderful rate, and with no rocks in the way we make almost railroad speed. Here and there the water rushes into a narrow gorge. The rocks on the side roll it into the center into great waves, and the boats go leaping and bounding over these like things of life. The waves break over the boats so they must be bailed out.

Last spring, in conversation with an old Indian, he told me of one of his tribe who attempted to run this cañon. "The rocks," he said, holding his hands above his head, his arms vertical, and looking up to the heavens, "the rocks heap high; the water go 'h-oo-ough, h-oo-ough' water pony (boat) heap buck; water catch 'em, no see 'em Injun any more! No see 'em squaw any more! No see 'em papoose any more."

1. Select the expressions which add vividness and movement.
2. What gives such an account its charm?

The following selection is from Benjamin Franklin's autobiography; notice how rich and interesting are the details he records for us:

FRANKLIN'S ENTRANCE INTO PHILADELPHIA

I have been the more particular in this description of my journey, and shall be so of my entry into that city, that you may in your mind compare such unlikely beginnings with the figure I have since made there. I was in my working dress, my best clothes being to come round by sea. I was dirty from my journey; my pockets were stuffed out with shirts and stockings, and I knew no soul nor where to look for lodging. I was fatigued with traveling, rowing, and want of rest; I was very hungry, and my whole stock of cash consisted of a Dutch dollar, and about a shilling in copper. The latter I gave to the people of the boat for my passage, who at first refused it, on account of my rowing; but I insisted on their taking it, a man being sometimes more generous when he has but a little money than when he has plenty, perhaps through fear of being thought to have but little.

Then I walked up the street, gazing about till near the market-house I met a boy with bread. I had made

many a meal on bread, and on inquiring where he got it, I went immediately to the baker's he directed me to, in a second street, and asked for biscuit, intending such as we had in Boston; but they, it seems, were not made in Philadelphia.

Then I asked for a three-penny loaf and was told they had none such. So not considering or knowing the difference of money, and the greater cheapness nor the names of his bread, I bade him give me three-penny worth of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the quantity, but took it, and having no room in my pockets, walked off with a roll under each arm and eating the other. Thus I went up Market Street as far as Fourth Street, passing by the door of Mr. Read, my future wife's father; when she, standing at the door, saw me and thought I made, as I certainly did, a most awkward, ridiculous appearance.

1. What are the most interesting points in this extract?
2. What other parts of this interesting biography have you read?
3. Do you know any of the following stories Franklin tells in it?
   a. How the boys built the wharf.
   b. How Franklin's first writings came to be published.
   c. Why Franklin left Boston.
   d. His experiences as a beginning printer in Philadelphia.
   e. Franklin's first journey to England.
   f. Franklin as a printer in England.
   g. Franklin's *Poor Richard's Almanac.*
   h. Franklin's story of Braddock's defeat.
4. Tell any one of these or another of the stories from his autobiography you may know or find.

EXERCISES

Keep in the form of a diary or autobiography an account of the interesting experiences of your school life, or some record of a camping trip, a journey, a visit to the country or to some city, or some other experience.

Get pictures, or make little pencil sketches to illustrate your work.

27

HISTORY OF HOME TOWN OR CITY

All boys and girls should know the history of the community in which they live.

What do you know of yours?

I

TOWN TALES

Read the following topics. Be ready to explain one or more of them or to tell some story connected with one of them. Plan an interesting talk of three to five minutes on something connected with the early history of your town. Make it clearer and more interesting by using pictures, maps, blackboard sketches, or any other illustrative material you can get:

1. How the town came to be settled. When?
2. The first settlers. Who and from where?
3. First houses built. Where? Describe them.
4. How the town got its name. Names of streams, hills, or other landmarks. What they signify.
5. Indians, trappers, or others who roamed the country before settlers came.
6. Difficulties of the early years.
7. Historic spots near town. What made them historic.
8. Early-day traveling. Difficulties and dangers.
9. Story of the schools.
10. Old mills: story of the building of them.
11. Town heroes and heroines. Picturesque characters, etc.
12. Story of the development of any industry; as, farming, stock-raising, fruit-raising, etc.

13. Story of the building of any railroad, telegraph, or telephone lines.

14. Story of the opening of any mine or smelters.

15. Story of the establishment of any factory.

II

HISTORICAL SHOWS OR DRAMAS

In many places the history of the community is often presented in celebrations of various kinds. Discuss the following suggestions. Work them out in one of the following forms:

1. **Historical Panorama:** The principal events in the history of the city should be pictured in the form of a series of tableaus.

Dialogues, songs, addresses, might be used with each.

2. **Drama:** If the early history is especially picturesque, a little play representing some of the best stories woven around the principal characters should be produced.

3. The school should get up a historical show and represent the most striking events of the history of the town by an outdoor procession, or an indoor exhibition of some kind.

28

PILGRIMS AND PIONEERS

HISTORICAL SKETCHES

Select one of the following suggestive subjects. Gather all the reliable information you can about your subject from early settlers, or from others who are informed, and from such records and books as are available. Write your story or sketch clearly, invitingly. Where you can, illustrate it with drawings,

JOHN ALDEN AND PRISCILLA

maps, kodak pictures, or other appropriate illustrations. Try to make it a bit of real history containing some facts never before given, and so written as to be worth reading.

SUGGESTED SUBJECTS

1. Pioneer Foods.

Tell of the different dishes, the old fireplace, the cooking.

2. Pioneer Clothing.

Tell of the spinning and weaving; the old costumes.

3. Pioneer Homes.

Describe the cabins and their furniture.

4. Pioneer Tools.

Picture the harvesting, the woodmen at work, the old blacksmith shop, old implements, and similar matters.

5. Pioneer Schools.

Teachers, books, ways of teaching, interesting incidents.

6. Traveling in early times.

The ox-team, the stage, river journeys, horseback riding, walking.

7. Domestic Animals.

Stories of the horse, the dog, and other domestic animals.

8. Early-day Amusements.

Huskings, quiltings, barn-raising, socials.

9. Indian Stories.

Find all the tales of the red men you can.

10. Pioneer Records.

Get old diaries and letters; select choice parts.

11. Pioneer Relics.

Describe; tell stories of interesting relics.

12. Wild Animal Stories.

Tales of adventure in the woods and mountains. Buffalo and bear hunts.

13. Mountaineer and Trapper Tales.

Gather picturesque stories from or about such men.

14. Stories of the Backwoodsmen.

Tales of the forest.

15. Early Tales of Prairie Land.

Tell of the subduing of the plains.

16. Biography of Some Historic Person.

Tell here of some unique character of the community.

17. Stories that the Old Weapons Told.

Give here the episodes connected with guns, bows and arrows, pistols, old swords, hunting knives.

18. Stories of Lines of Communication.

The building of the first railroad; the establishment of telegraph and telephone lines.

19. How the Mines and Smelters were Opened.

Give stories of prospectors, pictures of early-day mining and smelting.

20. Story of the Growth of Manufacturing.

Mills, lumber, flour, factories.

29

HISTORICAL PARAGRAPHS

Historical paragraphs are generally narrative in form, history being a form of the story. Explanatory and descriptive paragraphs, as in other stories, are also used to make the narrative clearer. The words of the characters, quotations from letters, records, and reports are used also. The following are good types of historical writing:

WOLFE AT QUEBEC

Montcalm was amazed at what he saw. He had expected a detachment and found an army. Full in sight before him stretched the lines of Wolfe; the close ranks of the English infantry, a silent wall of red, and the wild array of the Highlanders with their waving tartans and bagpipes screaming defiance.— *From "Montcalm and Wolfe," by Parkman.*

THE FIRST WINTER OF THE PIONEERS IN UTAH

It was a winter of hard work and careful planning. Flour was doled out by weight to each family, sego and thistle roots were eaten, and now and then the hunters brought in a little meat. Those who were in want had to be helped, but every one was willing to share with his neighbor. In the late autumn of 1847, Charles Crismon built a grist mill on City Creek and the wheat brought to the valley by the immigrants was ground; but there was no bolting cloth, so the bran and shorts had to be eaten with the flour.

Says one of the pioneers: "The beef used during the winter was very poor. Most of the cattle had reached the valley very late in the season, and then had to be worked hard to prepare for winter. Of course they had no chance to improve in flesh. Butter and tallow were as a consequence very scarce, and the people craved them. There was nothing that could contribute to sustain life that was wilfully allowed to go to waste. If an ox mired and was too poor to get out, he was killed and his carcass used for food. Big gray wolves came down from the mountains in March, 1848, and killed several cattle which were feeding on the east bench in sight of the fort. Those

parts of the meat which the wolves had not torn were used for food."— *From "Chief Episodes in Utah History," by Levi Edgar Young.*

1. What in this account makes it interesting to you?
2. By what means has the author awakened our interest?

PIONEER LIFE IN NEW ENGLAND

Almost everything was made of wood in those days. Hinges for cupboard, closet, and even shed doors; latches, plows, and harrows, spoons, tankards, and a hundred other things now made of metal, were of wood. Many more which even in our time are wooden but are purchased at the store were then made at home; as, pails, firkins, buckets, tubs, bread troughs, wagon wheels. A wheelwright in those days was a man who made spinning wheels, not cart wheels.— *From "Primary History of the United States," by McMaster.*

Find in some well-written biography or history a historical paragraph that interests you. Be prepared to read it in class.

A SKETCH BOOK

Have you ever gone out sketching? What scenes did you choose? What things in nature do you think most picturesque? What pictures in the woods, the mountains, or on the lakeside?

30

THE DESCRIPTIVE PARAGRAPH

ITS RELATION TO THE STORY

Turn to the selection from *Rip Van Winkle* given in exercise 20. Why does Irving describe for us the Catskill Mountains, the village at the foot? Why further in his story does he give us a description of Rip Van Winkle, and of other characters in the story?

If such a story were dramatized, how should we get the picture of the country, the village, the people?

The descriptive paragraph is one that presents a picture of a person, a scene, or something else.

EXERCISE

As illustrative of the different ways of handling descriptive matter, compare the beginnings of *Rip Rip Winkle* and *Rikki-tikki-tavi* by Kipling.

In *Rip Van Winkle,* the scene is laid, the various characters sketched in detail, then the story proper

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THE HUDSON RIVER FROM WEST POINT

begins. In *Rikki-tikki-tavi*, the story begins at once, only a short, rapid-stroke sketch of the chief actor being given. The other characters and the scenes of the story are woven into the narrative as need requires. These stories are models of two different types of short stories. *Rikki-tikki-tavi* is found in the first *Jungle Book*. Get the two stories if possible and compare them. Compare also the beginning chapters of *Ivanhoe*, by Scott, and *Treasure Island*, by Stevenson. The story of *Ivanhoe* begins by having the scenes laid and characters described. *Treasure Island* is more like *Rikki-tikki-tavi*—it begins with the story.

31

KINDS OF DESCRIPTIVE PARAGRAPHS

There are various kinds of descriptive paragraphs, some dealing with persons, some with landscapes, some with animals, and so on. The following is an excellent example of one kind:

A QUIET SCENE

The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky without a breath to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of mid-heaven. A slanting ray lingered on the woody crests and precipices

that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.— *From "The Legend of Sleepy Hollow," by Washington Irving.*

1. What is the main impression made on your mind as you read this paragraph?
2. What various details in the picture emphasize the quiet and peaceful aspect of the scene?
3. What paragraphs similar to the one just given do you remember having read?

EXERCISE

Think of some scene in nature. Picture it in a paragraph of about one hundred words. Try to make others appreciate the beauties you see in it. Do not attempt too large a view. Choose rather something suggested by these titles:

1. A Bend in the Creek.
2. The Old Tree.
3. Down by the River.
4. A Rustic Bridge.
5. The Old Cabin.
6. The Swimming Hole.
7. The Cascades.
8. A Shady Nook.
9. A Park Picture.
10. Among the Pines.

I

SUGGESTIVE BEGINNINGS

Take any of the following or other beginnings of your own, and develop it into a descriptive paragraph of about one hundred words:

1. The crystal stream curved round a grassy bank.
2. It stood in front of the old farmhouse, an elm tree of noble proportions.

3. The rustic bridge spanned a picturesque stream.

4. At the base of a craggy cliff stood the cabin. It was a low ——

5. The old swimming hole I remember best was a pond in the meadow. It lay like a silvery mirror reflecting the grassy banks and rushes and open sky.

II

LETTER DESCRIPTIONS

Write a letter to some friend describing some game, an experience in a storm, a scene in a play you have attended, a party you have enjoyed, a scene in the city, or some other lively and interesting thing you have experienced.

Be careful of your letter forms.

Make the letter chatty and give your description in a bright, spirited way.

32

WORD PORTRAITS

Word pictures of persons, characters in the story, are very frequently to be found in stories. The following are good illustrations of such pictures:

She was very pretty; exceedingly pretty. With a dimpled, surprised-looking, capital face; a ripe little mouth, that seemed made to be kissed — and no doubt it was; all kinds of good little dots about her chin, that melted into one another when she laughed; and the sunniest pair of eyes you ever saw in any little creature's head. Altogether she was what you would have called provoking, you know; but satisfactory, too. Oh! perfectly satisfactory.— *From "A Christmas Carol," by Charles Dickens.*

Fifteen-year old Jo was very tall, thin and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled in a net, to be out of her way. Round shoulders had Jo, big hands and feet, a fly-away look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.* — *From "Little Women," by Louisa M. Alcott.*

1. What vivid descriptive words are used to make the first picture clear?
2. What words add to the vividness of the second description?

EXERCISES

I

Bring to class some effectively drawn word portrait you have enjoyed. Tell what you like best about it.

II

Describe orally, without naming, some classmate; have others guess who is meant.

III

Think of the interesting people you know. Make three or more word sketches of them. Join your

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class in writing sketches for a book suggested by the following title:

Pen Sketches of People I Have Met.

1. What kinds of persons would you select as subjects for your sketches?

2. Suggest five interesting persons for character sketching; as, The Old Frontiersman, A Motherly Soul, Aunt Jerusha.

SNAPSHOTS IN WORDS

Take any of the following beginnings, or one similar, and develop a word picture from it:

1. The young rogue stood ready to pelt me with a snowball. His eyes ——

2. She was radiant with smiles that morning — the picture of happy health.

3. Uncle Tom sat with chair tilted back against the old cabin. He was either asleep or dreaming.

33

CARTOONS IN WORDS

Some word portraits are very suggestive of cartoons. The writer of such seizes upon some prominent feature or characteristic and makes the most of it, as in this picture:

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, scraping, clutching, covetous old sinner! Hard and sharp as a flint from which no steel had ever struck out generous fire; secret and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue; and spoke out very shrewdly in his grating voice. A frosty rime was on his head and on his eye-

brows and on his wiry chin. He carried his own low temperature always about with him; he iced his office in dog-days; and didn't thaw it out one degree at Christmas.—*From "A Christmas Carol," by Charles Dickens.*

1. What is the feature of old Scrooge that Dickens exaggerates?
2. Dickens used this kind of description very frequently.
3. What other characters of his do you recall? What do you remember best about them?
4. For another description of the cartoon type, read that of Ichabod Crane in *The Legend of Sleepy Hollow*, also those of Wouter Van Twiller and others in *Knickerbocker's History of New York*, by Irving.
5. What other such word pictures do you recall from other writers? Copy several by Hawthorne in *The Great Stone Face.*

The chief difference between a word cartoon and a word portrait is this: In the portrait the author tries to draw the picture accurately, truthfully; in the cartoon, only one prominent feature is brought out in exaggerated form.

EXERCISE

Make a sketch book of word cartoons. Let each pupil produce one or more.

Think of some person with a striking feature or characteristic. Sketch the person so as to bring out this feature or characteristic prominently. The following beginnings will be suggestive. Use these or others of your own:

1. "Yes, I believe in takin' it easy," said Uncle Toby.
2. He laughed at everything.
3. She was a weeping willow.
4. Every move he made showed conceit.
5. A pair of sharp eyes glanced sharply from his sharp face.

HOW TO DRAW WORD PICTURES

34

GENERAL SUGGESTIONS

1. **See clearly the thing to be described.** Note particularly the distinguishing features. It is the uncommon, the individual, characteristics that make persons, scenes, and other subjects picturesque.

2. **Feel what you are trying to describe. Reflect the spirit of it. Make it true to life.**

3. **Describe things as you see them, giving the most impressive features first.** Usually the opening sentence, or topic-sentence, should give at a stroke a general view of the whole or of the chief characteristics.

4. **Do not change the point of view.** Picture one thing at a time. Let each paragraph present one picture or phase of the picture. One should not, for example, try to describe both the outside and the inside of a house at the same time. Turn to *The Legend of Sleepy Hollow* and see how Irving manages his picture of the Van Tassel home.

5. **Make your descriptions concise.** Long-drawn word pictures become both tiresome and confusing to the reader.

The following sentences illustrate how great writers sketch in a stroke or two a vivid picture:

On a little mound, Napoleon
Stood on our storming day;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

— *Robert Browning.*

It was as if some enormous giant, or a Titan, had sculptured his own likeness on the precipice.—*From "The Great Stone Face," by Hawthorne.*

In came Mrs. Fezziwig, one vast, substantial smile.—*From "A Christmas Carol," by Charles Dickens.*

A black shadow dropped down into the circle. It was Bagheera, the black panther, inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk. — *From "The Jungle Book," by Kipling.*

Ichabod prided himself as much upon his dancing as upon his vocal powers. Not a limb, not a fibre about him was idle.—*From "The Legend of Sleepy Hollow" by Irving.*

It was the most extraordinary-looking little gentleman he had ever seen in his life. He had a large nose, slightly brass-colored; his cheeks were very round and very red. —*From "The King of the Golden River," by Ruskin.*

Such a pleasant cottage it was, with a shiny clean stone floor, and curious old prints on the walls, and brass dishes, and a cuckoo clock in the corner, which began shouting as soon as Tom appeared; not that it was frightened at Tom, but that it was just eleven o'clock. — *From "The Water Babies," by Charles Kingsley.*

35

CHOICE OF WORDS

Words, after all, give life and color to any description. They should be clear in meaning and fitting. A happily chosen word goes far to make a description effective. Note how effectively chosen are the words in the following lines from noted writers:

The husky-rusty rustle of the tassels of the corn.—*From "When the Frost is on the Punkin," by Riley.*

Oh, such days! Indian summer days when the warm haze slept on the yellow-green grasses.—*From "Boy Life on the Prairie," by Hamlin Garland.*

Then he stops and takes a deliberate look at you; he will trot fifty yards and stop again; another fifty and stop again; and finally the gray of his gliding body blends with the gray of the sagebrush and he disappears. — *From "The Coyote," by Mark Twain.*

EXERCISES

I

Find in selections from noted writers ten sentences or lines in which, as in the foregoing, there are some especially picturesque expressions.

II

Fill the blanks in the following descriptions with the best descriptive words you can command.

Do this without help from books or other sources. When all have finished, the teacher will read you the selections as the authors wrote them.

1. Short of stature he was, but —— built and ——
—— in the shoulders, —— chested, with muscles
and sinews of ——.

—*From "The Courtship of Miles Standish," by Longfellow.*

2. His —— long coat from heel to head
Was half of yellow, half of red;
And he himself was —— and thin,
With —— blue eyes, each like a pin,
And light —— hair, yet —— skin.

— *From "The Pied Piper of Hamelin," by Browning.*

3. A ——, —— man, no breath
Our father wasted, "Boys, a path."

— *From "Snowbound," by Whittier.*

4. Rip Van Winkle, however, was one of those happy mortals of ——, —— dispositions, who take the world easy, eat white bread or brown, whichever can be got with the least thought or trouble.— *From "Rip Van Winkle," by Irving.*

5. Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but —— in a —— —— gown, but —— in ribbons, which are cheap and make a goodly —— for a sixpence.— *From "A Christmas Carol," by Charles Dickens.*

6. A carriage, drawn by four horses, dashed round the turn of the road. Within it, thrust partly out of the window, appeared the physiognomy of a little old man, with a skin as yellow as if his own Midas-hand had transmuted it. He had a —— forehead, —— sharp eyes, —— about with innumerable wrinkles and very —— lips.— *From "The Great Stone Face," by Nathaniel Hawthorne.*

III

By choosing different words for the following blanks, make as many different suggestive pictures as you can:

1. The boy —— down the street.
2. The dog had a —— bark.
3. It was a —— laugh.
4. The building was —— and ——.
5. The stream —— along.
6. It was a —— dress she wore.
7. The day was —— and ——.
8. The man spoke ——.
9. The bells —— —— through the still air.
10. The storm —— ——.
11. She was a —— girl.
12. The —— prairies —— away to meet the —— sky.
13. It was a —— day; the sky was —— and ——.
14. The —— lightning ——, and the thunders ——.
15. He had a —— face, and a —— voice.
16. The horse was —— and ——.
17. The tramp —— along the road.
18. The story he told was ——.
19. The child looked —— and ——.
20. The old lady gave a —— look.

36

PICTURESQUE COMPARISONS

Read the following. Observe how the writers by use of picturesque comparisons suggest to others the picture they have in mind.

1. On the opposite side of the room, between her bridesmaids, sat Miss Betsy. She was blushing with all her

might, like a full grown peony, or a great red apple.— *From "The Pine Tree Shillings," by Hawthorne.*

2. She was a blooming lass of fresh eighteen, plump as a partridge, ripe and melting and rosy-cheeked as one of her father's peaches.— *From the "Legend of Sleepy Hollow," by Irving.*

3. When the snake had lifted one third of himself clear of the ground he stayed balancing to and fro exactly as a dandelion tuft balances in the wind.—*From "Rikki-tikki-tavi" in "The Jungle Book," by Kipling.*

4. But the Blue Boar Inn was stirring like an anthill, with fire-fly lanterns flitting up and down. — *From "Description of an Early Morning in Old London," by John Bennett.*

5. Fifteen year old Jo was very tall, thin and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. — *From "Little Women," by Louisa May Alcott.*

6. Shocks of yellow hair, like the silken floss of the maize, hung over his shoulders.— *From "Evangeline," by Longfellow.*

A well-chosen comparison is very helpful to the reader. It throws new light upon the picture. But remember, the comparison must be fitting and natural, not forced or overdrawn, if it is to be effective.

EXERCISES

I

Find in other selections in literature five comparisons similar to those just given.

II

Compose five comparisons of your own, about some scene in nature, some person, some building, or other thing. Let the following suggest subjects:

1. The lake lay like a ——.
2. She had a face so delicate that it seemed like ——.
3. The great cliff stood like ——.
4. The boy's roguish eyes twinkled like ——.
5. Her silvery voice sounded like ——.
6. The waterfall leaped into a spray over the face of the cliff and hung there swaying and falling like a ——.
7. It was a dilapidated, weather-beaten structure clinging to the hillside like a ——.
8. Her happy smile lit the room like ——.

STUDY OF THE SENTENCE

37

THE SENTENCE AND THE PARAGRAPH

The sentence bears the same relation to the paragraph that the paragraph does to the longer composition. You have learned that the paragraph is a miniature composition, complete within itself, yet may be connected with other paragraphs to form a story or other type of writing. The paragraph is a larger unit of composition. You have also learned that the sentence is a group of words expressing a complete thought, and that a sentence or group of related sentences composes the paragraph. The sentence, therefore, is the unit of the paragraph.

IMPORTANCE OF SENTENCE BUILDING

To speak or to write effectively, one must know how to construct sentences properly. Nothing in the use of language is more important than this. A well-organized sentence, one that is clear, correct, and expressive, is the first step towards the perfection of any form of composition.

Stories, sketches, speeches, songs, and other kinds of writing, must move forward sentence by sentence. To illustrate in another way, sentences are "the blocks by which we build." One is laid upon the

other till the language structure is complete. If any sentence be faulty or poorly constructed, the whole structure is weakened in consequence.

38

KINDS OF SENTENCES ACCORDING TO USE

The two* main uses of the sentence as you have already learned, are to tell or to ask something.

1. What are sentences that tell something called?
2. What is the sentence that asks a question called?
3. Find in this or in some other book two sentences of each kind.
4. Which kind of sentence is most frequently used?
5. What are the rules for punctuating each kind of sentence?
6. When the declarative sentence is expressed with strong feeling what mark should follow it? Find and copy from this or from another book three such exclamatory sentences.

39

HOW SENTENCES ARE CONSTRUCTED

I

REVIEW

Every sentence must have two parts, the subject and the predicate.

The subject is that of which something is said.

The predicate says something of the subject.

II

EXERCISE

Point out the subject and the predicate in the following sentences:

*Also classified into four kinds: Declarative, interrogative, imperative and exclamatory sentences.

1. The wind was blowing a smacking breeze.
2. The night was clear, crisp, and sparkling with stars.
3. A black shadow dropped down into the circle.
4. The sun gradually wheeled his broad disk down into the west.
5. The herds rushed together bewildered.

In simple declarative sentences like these, it is easy to separate subject from predicate. In the other kinds of sentences, the parts are not so readily distinguished; but if one will first change the **interrogative** and the **exclamatory** sentence to the declarative form, it becomes easier to find the subject and the predicate.

Will you turn the grindstone a few minutes for me?
You will turn the grindstone a few minutes for me.
How alert, supple, free she was!
She was how alert, supple, free.

When the declarative sentence* expresses a command or request, the subject is generally understood; as,

Hurry to school. (You) hurry to school.
Speak out your own thoughts. (You) speak out your own thoughts.

III

EXERCISE

By changing the forms to the declarative, or by supplying the understood words, find and write in a column the subjects of these sentences. Then in another column write the predicates:

*Also called imperative sentence.

1. Wrecked is the ship of pearl!
2. What was the Great Stone Face?
3. Should we not love our enemies?
4. Build thee more stately mansions.
5. Have you seen an apple orchard in the spring?
6. Down swept the chill wind from the mountain peak.
7. Hear the sledges with the bells.
8. Suffer not yourself to be betrayed with a kiss.
9. Have we anything new to offer on the subject?
10. In all this what have we accomplished?
11. Remember now thy Creator in the days of thy youth.
12. Blazon Columbia's Emblem, the bounteous, golden corn!
13. Sing the new year in under the blue.
14. Heap high the farmer's wintry hoard!
15. Hang all your leafy banners out.
16. How beautiful is the rain!
17. Sound the loud timbrel o'er Egypt's dark sea!

40

KINDS OF SENTENCES ACCORDING TO STRUCTURE

SIMPLE SENTENCES

Sentences like those in the last two exercises, being of simple construction, are called **simple sentences.** They contain but one subject and one predicate. The following also are **simple sentences.** Find the subject and predicate of each of them:

1. The apple is indeed the fruit of youth.
2. How could we winter over without it?

3. How they resist the cold!
4. Enjoy this crisp and juicy winesap.

Find five other examples of each of the following sentences: the simple declarative, the simple interrogative, the simple exclamatory, and the simple imperative.

Compose three of each kind of sentence just named.

41

NATURAL AND TRANSPOSED ORDER

The declarative sentence is in its **natural order** when the subject with its modifiers precedes the predicate with its modifiers; as,

1. We cruised about for several hours.
2. Old Fezziwig laid down his pen.
3. The horizon was of a fine golden tint.

This **natural order** is generally used in the expression of thought; but sometimes the order is changed, the various parts of the sentence are given different positions, or **transposed.** Following are examples of the **transposed order:**

1. Up sprang the dogs.
2. Full in sight before him stretched the lines of Wolfe.
3. In his memory he carried a picture.

In their natural order these sentences would read thus:

1. The dogs sprang up.
2. The lines of Wolfe stretched before him in full sight.
3. He carried a picture in his memory.

The transposed order is used to make certain parts of the sentence very emphatic. What parts are emphasized in these transposed sentences?

EXERCISE

I

Change the following sentences to their natural order.

Tell what part of the sentence receives less emphasis in each case:

1. In the elder days of art
   Builders wrought with greatest care.
2. From every mountain side
   Let freedom ring.
3. A mile or so away,
   On a little mound, Napoleon
   Stood on our storming day.
4. Swift to the breach his comrades fly.
5. Thus dwelt together in love these simple Acadian farmers.
6. On them shall light at midnight
   A strange and sudden fear.

II

Rewrite the following sentences in a transposed order.

What parts of each sentence now receive greater emphasis?

1. The rifle went, "Ping!"
2. The captain commanded, "Halt!"
3. The scout crept through the grass to peer over the bank of the river.
4. The boys ran away, shouting and leaping in glee.
5. The mother said, "Hark!" to her excited children.

6. A plashy tramp caught the sensitive ear of Ichabod just at this moment.
7. Ernest cried, "Mother, oh, Mother!"
8. The dead lay beneath in the churchyard.

42

TROUBLESOME TRANSPOSITIONS

Some sentences that are out of their natural order are likely to give trouble if one is not watchful. The following are examples:

1. Here come the boys.
2. There go the soldiers.
3. Where have the children gone?

Because the subject in such sentences follows the verb, or a part of it, one is likely to use the singular verb to harmonize with **here, there, where.**

EXERCISE

Read these sentences aloud when you are sure you have the right forms. Give reasons for choosing the verb form used in each case:

1. There (was, were) two men in the wagon.
2. When (have, has) those boys proved untrue?
3. Here (are, is) the sheep that ran away.
4. Where (were, was) they when we called?
5. There (is, are) many people who have never attended school.
6. Here (come, comes) the man we wished to see.
7. How (does, do) the woodmen handle the heavy logs?
8. Where (has, have) the girls gone?

9. Who (was, were) the men we saw just now?
10. What (is, are) the three largest cities of the United States?

43

THE SIMPLE SENTENCE IN USE

To express a thought concisely, plainly, vividly, strongly, the simple sentence is generally best.

For this reason it is often used in the following ways:

a. As the topic sentence of the paragraph:

1. Both horse and rider went "flying light."
2. The small birds were taking their farewell banquets.
3. The night, like most nights of the winter season in the hill country, was clear, crisp, and sparkling with stars.
4. The sun gradually wheeled his broad disk down into the west.
5. She was very pretty, exceedingly pretty.

EXERCISE

Find three other topic sentences that are simple in structure.

b. When the action pictured is tense or exciting:

Observe how Victor Hugo employs almost exclusively the simple sentence in these paragraphs from his *Capture of a Wild Cannon*:

They must check this mad monster. They must seize this flash of lightning. They must overthrow this thunderbolt.

The gunner held his handspike in rest. The cannon seemed to perceive him, and without taking the trouble to turn itself, backed upon him with the quickness of an

ax-stroke. The gunner, if driven back against the side, was lost. The crew uttered a simultaneous cry.

But the old passenger, until now immovable, made a spring more rapid than all those wild whirls. He seized a bale of merchandise, and at the risk of being crushed, succeeded in flinging it between the wheels of the carronade.

The bale had the effect of a plug. A pebble may stop a log, a tree branch may turn an avalanche. The gunner, in his turn, seizing this terrible chance, plunged his iron bar between the spokes of one of the hind wheels. The cannon was stopped.

It was ended. The man had conquered. The pigmy has taken the thunderbolt prisoner.

EXERCISE

Find and copy some paragraph which pictures some exciting action largely in simple sentences, as in the foregoing selection.

c. In most questions.

Clearness would demand that we ask one thing at a time, and that we ask questions in simple form. Notice the questions in this selection from *John Halifax, Gentleman*:

He drew up his broad shoulders, and planted on the pavement a firmer foot, as if he knew he had the whole world before him — would meet it single-handed, and without fear.

"What have you worked at lately?"

"Anything I could get, for I have never learned a trade."

"Would you like to learn one?"

He hesitated a moment, as if weighing his speech.

"Once I thought I should like to be what my father was."

"What was he?"

"A scholar and a gentleman."

"Then perhaps," I said, "you would not like to follow a trade?"

"Yes, I should. What would it matter to me?"

EXERCISE

Find in your reader or other book five questions that are simple sentences.

d. In most exclamations and commands:

Bah! make your cast! Don't trifle with your lasso! I challenge you, Señor Greaser!—*From "Don Fulano," by Winthrop.*

Give the word! Steer us in then small and great!

"Captains, give the sailor place!"

—*From "Hervé Riel," by Browning.*

EXERCISE

Find five exclamations or commands that are simple sentences.

e. And in all plain writings, especially where a simple explanation is being made, the simple sentence is commonly found. Notice that all but the second sentence in this paragraph are simple:

Both horse and rider went "flying light." The rider's dress was thin and he was encumbered with no waste of cloth. His horse was stripped of all unneccessary weight, too. He wore light shoes or none at all. The little flat mail pockets strapped under the rider's thigh would each hold about the bulk of a child's primer.—*From "The Pony Rider," by Mark Twain.*

EXERCISE

Find another paragraph in which most of the sentences are simple.

There are other kinds of sentences also, which may be used to vary and to enrich language structure.

44

THE COMPOUND SENTENCE

Frequently a writer brings together in one sentence two or more simple or other sentences closely related in thought; as,

1. The school bell rang, and I could not get away.
2. The wind was blowing a smacking breeze, and we were going at a great rate through the water.
3. Words are not dead; they are living things.
4. Hurry to school, or you'll rue it.
5. How old are you, and what's your name?

The compound sentence, as may be readily seen in these examples, is but two or more sentences put together because of a close thought relationship. Sometimes, as in most of these, they are connected by a conjunction; at other times, as in sentence 3, there is no conjunction, but the semicolon is generally used to separate them.

EXERCISES

I

Find in other books five compound sentences each made of two simple propositions.

Find two each made of three simple propositions.

II

Compose ten compound sentences each made of two or more simple propositions.

45

COMPOUND ELEMENTS OF THE SENTENCE

It very frequently happens that one wishes to say several things of the subject, or say one thing of several subjects. For instance, one might have these thoughts in mind:

1. The boy went to the barn.
2. The boy saddled the horse.
3. The boy drove the cows to the pasture.

Or, perhaps one might wish to say:

1. The men danced.
2. The women danced.
3. The children danced.

Sentences like these are usually shortened thus:

1. The boy went to the barn, saddled the horse, and drove the cows to the pasture.
2. The men, the women, and the children danced.

In sentence 1 we have a **compound predicate.**
In sentence 2 we have a **compound subject.**

EXERCISES

I

1. Find in your readers a simple sentence containing a compound subject.
2. Find one containing a compound predicate.
3. Compose three simple sentences, one with a compound subject, one with a compound predicate, one with subject and predicate both compound.

II

By using compound elements, condense each of the following groups of sentences into one sentence:

1. We went over the bridge. We went down the lane. We went through the meadow.

2. The boys enjoyed the camping trip. The girls enjoyed the camping trip. The parents enjoyed the camping trip.

3. He lifted his wounded companion in his arms. He carried him to the cabin. He laid the sufferer on the cot. He dressed the wound carefully.

4. The day was blustery. The day was cold. The day was generally disagreeable.

5. The people shouted. The people waved their arms. The people tried in every to way express their joy.

6. He was an industrious man. He was honest. He was intelligent.

7. It was a merry chase the children had. They chased down the lane. They chased through the orchard. They chased over the fields. They chased up the hillsides.

46

PRINCIPAL AND SUBORDINATE CLAUSES

In the compound sentence, two or more thoughts are expressed, one thought being as important as the other.

For example:

The men worked in the field, and the women worked at home.

The compound sentence consists of two or more

clauses of equal rank, each of which by itself would make a sentence. Such clauses are said to be principal clauses.

A clause is a group of related words within a sentence containing a subject and a predicate.

The principal clause is one that does not depend on the rest of the sentence for its meaning. It might be used alone to make a sentence. The principal clause is not used as a part of speech.

SUBORDINATE CLAUSES

Not all clauses, however, by themselves will make sentences. Notice the following:

Whom we saw.
When we were in the city.
If he could study harder.

Clauses of this kind are called **subordinate clauses.** Such a clause contains a subject and a predicate, but alone does not make a sentence.

The **subordinate clause** is a clause used in a sentence as a noun, as an adjective, or as an adverb.

For example:

1. **That he will go** is certain.
2. The boy **whom we saw** was John.
3. They went **before the sun rose.**

Notice that the subordinate clause in Sentence 1 is used as subject of the sentence, as a noun.

What is the use of the subordinate clause in Sentence 2?

What use has the subordinate clause in Sentence 3?

47

THE COMPLEX SENTENCE

Sentences that contain both a principal and a subordinate clause are called **complex sentences.**

EXERCISES

I

Which are the principal, which the subordinate clauses in these sentences? Tell what purpose each subordinate clause fills in each sentence:

1. I serve him who possesses the ring on thy finger.
2. As the line tightened, the trout leaped out of the water.
3. As he approached the stream, his heart began to thump.
4. Then she pushed up her cuffs as though she were going to fight for the champion's belt.
5. The swift phantom of the desert was gone before we could get out heads out of the window.
6. The goods that were not sold were packed away.
7. When I had eaten my dinner, I went out for a walk.
8. John prepared his lesson before he came to school.
9. After school was out, he went to play.
10. I couldn't be angry with him if I tried.
11. While the band was playing, the soldiers rested.
12. He remained until the guests had gone.
13. He has lived there ever since he was born.
14. We found him in the house that he formerly occupied
15. I know that you will not forsake me.

II

Compose five complex sentences each containing one principal and one subordinate clause. Tell what part each subordinate clause performs in your sentences.

III

Find five complex sentences in some selection of literature. Choose those that contain but one principal and one subordinate clause. Tell what each subordinate clause does in the sentences.

48

THE COMPLEX SENTENCE IN USE

Very frequently it becomes necessary to use one thought to make another thought clearer. One may desire to add an explanation, to tell where or when an event occurred, to give a reason, or otherwise to make plainer the principal thought in the sentence. In such cases, the complex sentence serves one well.

1 The man, who, by the way, was an old soldier, came limping up to the general's tent.

2. Wherever he went, his faithful dog followed him.
3. When we were in Boston, we visited Bunker Hill.
4. Smoke rises because it is lighter than air.
5. If he were here, I should not need to go.

Which is the principal thought expressed in each of the foregoing sentences? What purpose in the sentence has the thought in the subordinate clause?

EXERCISES

I

Compose sentences containing dependent clauses as follows:

1. One that tells where something occurred.
2. One that tells when a thing happened.
3. One that gives a reason.
4. One that explains some noun or pronoun.
5. One that tells how some act was performed.

II

Compose sentences containing dependent clauses each introduced by one of the following connectives: **who, that, which, when, since, because, for, if, unless, whose.**

49

SENTENCE VARIETY

Examine closely the sentences in the following paragraphs. Which are simple? Which complex? Which compound? Which contain compound elements? Describe the sentences both as to use and structure; as, simple declarative, etc.:

Then Gluck warmed a plate and sharpened a knife. "I don't care if I do get beaten for it," thought he. Just as he had cut a large slice out of the mutton, there came a tremendous rap at the door. The old gentleman jumped off the hob as if it had suddenly become inconveniently warm. Gluck fitted the slice into the mutton

again, with desperate efforts at exactitude, and ran to open the door. — *From "The King of the Golden River," by Ruskin.*

It is in vain, sir, to extenuate the matter. Gentlemen may cry, "Peace! peace!" but there is no peace. The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!—*Patrick Henry.*

In the construction of the paragraph, as the foregoing examples illustrate, the author generally uses sentences of different kinds — simple, complex, and compound — as his need requires. This gives variety and makes for smoothness and effectiveness.

50

SENTENCE MONOTONY

Sentence monotony is a common fault in the composition of unskillful writers and speakers. The same structure or form of the sentence is used again and again till it becomes tiresome.

The following selection illustrates a common form of sentence monotony:

It was a cold winter day, and the ground was covered with ice. A poor old woman stood at the corner, and she was afraid to cross the street, and so she waited for a long time. The busy people took no notice of her, and the wagons and cars went hurrying by so fast that she was afraid to try to cross.

And then there came down the street some schoolboys. They were shouting and dashing along. And then one of the boys happened to see the old woman. She was still standing there waiting and trembling. And this boy stopped and said that he would help her along. And then she thanked him, and he took hold of her arm and led her safely across the street.—*From a Fourth Grade Composition.*

EXERCISES

I

Suppose you were the teacher, how would you correct the monotony of the foregoing composition? Rewrite it as you would wish the pupil to rewrite it. Add some touches of conversation to brighten it if you desire.

II

Turn to some composition of your own, a story or a paragraph of description, and study the sentences you have used. Correct any sentence monotony you may discover.

III

Take some book written for little folk. Find in it some selection where the sentences are all of the same structure. Rewrite the selection, giving greater sentence variety, and note the effect.

IV

By combining the following sentences into sentences of different structure, make a clear, smooth paragraph of them. Supply conjunctions when needed:

Things went on in this manner for a long time. At last came a very wet summer. Everything went wrong in the country round. The hay had hardly been got in. The hay-stacks were floated bodily down to the sea by inundation. The vines were cut to pieces by the hail. The corn was all killed by a black blight. Only in Treasure Valley, as usual, all was safe. It had rain when there was rain nowhere else. It had sun when there was sun nowhere else. Everybody came to buy corn at the farm. They went away pouring maledictions on the Black Brothers. They asked what they liked. They got it except from the poor people. They could only beg. Several of them were starved at their very door. They were not given the slighest regard or notice.

When you have made your arrangement of the paragraph, your teacher will find and read it as Ruskin wrote it. See *The King of the Golden River*.

51

SENTENCE CONCISENESS

Another common fault in writing and speaking is the use of too many words. Keep this suggestion in mind:

Every word in a sentence should carry meaning.

EXERCISES

I

Examine the following sentences. Rewrite them, omitting all unnecessary words and otherwise changing them to make them more concise:

1. The horse that was lame plodded on as if he were in pain.

2. James Watt, who was the man that invented the engine that runs by steam, did a great service for mankind.

3. Do not pray that you may have lives that are easier; pray to be men who are stronger.

4. Benjamin West was a painter, and he was a native of Philadelphia.

5. We were taking a ramble in the woods, and we found a number of pieces of flint which had been used by the Indians, who made arrow heads from them.

II

Make the following groups of simple sentences more concise by combining them into compound or complex sentences:

1. The hunter had a good supply of provisions.
   They had plenty of ammunition, too.
   They pitched camp near the best hunting grounds.
   It was their plan to remain there all winter.
2. Every morning the boy would rise early.
   He would eat his breakfast hurriedly.
   Then he would run to his cave in the rocks.
   Here he would play all day long.
3. There was a quiet in the air.
   The weather was sultry and oppressive.
   The dark clouds hung gloomily over the sky.
   They seemed to be ready to break into rain.

III

The following sentences are taken from compositions by grade pupils. What words in them carry

little or no meaning? Make the sentences as concise as you can without changing or omitting any thought:

1. Again we ran as fast as our legs could carry us and when we reached the place where the fire was, the fire department was already there.

2. The police automobile, which is called the "Greyhound," came down the street with four officers in it and it was going very fast.

3. The horse ran down the street and some men who were also going down the street saw the runaway and caught the horse and held it till the boy came.

4. There was once a tramp who came to our house and he wanted to know if we would give him some money so that he could buy something to eat.

5. One day a delivery boy was taking his route when the horses got frightened by an automobile and ran away and upset the wagon and lost everything he had in it and broke the wagon and the harness.

6. One night as we were eating supper my mother looked out of the window and saw that a barn was on fire, and of course we all ran down to see it, but we found it so hot we had to keep quite a distance away. We watched it from across the street and from there we could get a good view of the flames as they rose up very high in the air.

7. After you go through the part of the camp that is called Lower Bingham, then you go across a bridge, and then travel about a half a mile farther up the canyon and at this place you come to the larger town where you find the great copper mountains.

8. The policemen in great cities have a great many different signals by which they can communicate one with another when the occasion comes that they need to do so.

IV

Reduce the following telegram to one of ten words. Be careful that the meaning is all kept, and kept clear:

Our train has been delayed. We may reach home tomorrow at about three o'clock. Meet us at the station.

Compose another ten-word telegram in which every word carries all the meaning possible.

V

Reduce the following to a night letter of fifty words:

St. Paul, Minn., June 20, 1913.

Mr. E. N. Wilson,
Victor, Idaho.

We have decided to make a trip to the Yellowstone Park. There are ten in our party; men and boys. We desire to go by team from Victor, Idaho, by way of Jackson Hole, and return by way of Gardiner, Montana. Can you meet us with three teams including supply wagon, four extra saddle horses, and complete outfit at Victor on July first? What will be your charges? How long will trip require? Answer by night letter at our expense.

F. J. Haynes.

Compose another night letter in which every word carries full meaning.

SENTENCE CLEARNESS

Sentences should be so constructed that there can be no mistake as to their meaning.

Clearness is the first quality to seek in sentences.

52

A MASTER IN CLEARNESS

If you would know what a perfectly clear sentence is, read the writings and speeches of Abraham Lincoln. Lowell said of him, "When Lincoln speaks, it seems as if the people were thinking out loud."

Read the following letter from this famous man to note how crystal clear are his sentences:

Washington, Aug. 22, 1862.

I would save the Union. I would save it the shortest way under the Constitution. The sooner the national authority can be restored, the nearer the Union will be "the Union as it was." If there be those who would not save the Union unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery. If I could save the Union without freeing any slave, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that. What I do about slavery and

ABRAHAM LINCOLN—*Daniel Chester French*

the colored race, I do because I believe it helps to save the Union; and what I forbear I forbear because I do not believe it would help to save the Union.—*From a letter to Horace Greeley.*

The following letter, too, is most beautiful in its clearness and in its wealth of feeling. It needs no explanation.

November 21, 1864.

Dear Madam: I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of a Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

Abraham Lincoln.

To Mrs. Bixby,
Boston, Massachusetts.

What in these extracts from Lincoln's writings makes them so clear?

53

LINCOLN'S CHIEF TEXTBOOK

The Bible possesses, above all other books, the quality of simplicity and sentence clearness. Study these sentences from it:

Go to the ant, thou sluggard; consider her ways and be wise.

The Lord is my shepherd; I shall not want.

As ye would that men should do to you, do ye even so to them.

Neither do I condemn thee; go and sin no more.

Read the story of Ruth, and observe how clearly and simply that charming tale is told.

The Bible was one of Lincoln's first few textbooks; As a boy, he almost learned it by heart. From it undoubtedly he gained much of his power to say things with such wonderful simplicity and clearness. But he added to the help it gave him much careful study and practice, as these words from him show:

54

HOW LINCOLN STUDIED

The Rev. J. P. Gulliver once asked Lincoln how he had got this unusual power of "putting things" so clearly. "It must," suggested the gentleman, "have been a matter of education. No man has it by nature alone. What has your education been?"

"Well," replied Lincoln, "as to education, the newspapers are correct. I never went to school more than six months in my life. But, as you say, this must be a product of culture in some form. I have been putting the question you ask me to myself while you have been talking. I say this, that among my earliest recollections I remember how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I don't think I ever got angry at anything else in

my life. But that always disturbed my temper, and has ever since. I can remember going into my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night waking up and trying to make out what was the exact meaning of some of their dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I had got it, I was not satisfied till I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me, for I am never easy now, when I am handling a thought, till I have bounded it north, and bounded it south, and bounded it east, and bounded it west. Perhaps that accounts for the characteristic you observe in my speeches, though I never put the two things together before."

1. When have you ever, like Lincoln, been annoyed because some one failed to make his thoughts clear?
2. What have you ever done of your own accord to try to acquire the power to say things clearly?
3. Bring to class three sentences, or a paragraph, wherein the writer has made his thoughts especially clear.
4. Write a brief business letter stating very clearly some bit of business you wish to transact.
5. Why is clearness essential particularly in business letters?

55

HOW TO MAKE CLEAR SENTENCES

GENERAL SUGGESTIONS

To know one's subject well is the first step towards clear expression. **Clear thought, more than anything else, makes for clear sentences.** It

might almost be said that when the thought is clear the sentence will take care of itself; but this is not quite true; for expression always clarifies our thoughts. We may know a thing very well, but we know it better when we have expressed it well.

Have you never heard some one say: "Oh, I know it well enough, but I can not tell it?" When did Lincoln feel that he knew a thought well enough?

56

SPECIAL SUGGESTIONS

a. Tell one thing at a time and tell it well. See that each sentence has its subject and predicate clearly given.

b. Be watchful that words and groups of words which modify nouns and verbs do not get out of place.

Notice the black-type expressions in these sentences. What may the sentences mean?

1. I **only** saw three cows.
2. The boy was traveling along the road driving some sheep **on horseback.**
3. **Being ill,** the doctor was sent for by the man.
4. He needs spectacles **that cannot see clearly.**
5. I saw three boys making a garden **with straw hats.**
6. I was so embarrassed I wished I could drop through the floor **a hundred times.**
7. Have you a **fresh** box of apples?
8. The prunes were packed in small wooden boxes **which we ate.**
9. Lost: a dog belonging to Mr. K. Smith, **with a brass collar on his neck.**
10. Wanted: an office boy; apply to Henry Mason **with a good character.**

EXERCISES

I

Make the foregoing sentences clear by rearranging their parts.

II

Find in a newspaper or elsewhere such errors as those just given. Restate the sentences so that they will be perfectly clear.

III

Write clearly five "lost," "found," or "wanted" advertisements.

c. Make sure that your pronouns refer clearly to the right noun.

In indirect discourse, as already suggested, it is difficult to keep the pronouns clear. (See page 155.)

Make the following sentences clear:

1. John's father died before he was born.
2. The girl told her mother she would go and get her bonnet.
3. After the lady had shown her the room prepared for her use, she retired.
4. The man told his hired man to saddle his horse and take him to the field.
5. The farmer went to his neighbor to tell him that his cattle were in his fields.

d. See that your words give exactly the meaning you intend.

Tell what meanings may be taken from these sentences:

1. He jumped in the creek.
2. I feel good to-day.

3. A row of trees stood on either side of the street.
4. I regret that I cannot except your invitation.
5. The man is stopping at the Grand Hotel.

What is the correct use of **in, good, either, except, stopping?**

57
CONNECTIVES

Connect carefully the different parts of your sentence. Study the proper use of conjunctions.

There are not many of these little words, but they are an important part of speech.

And is the commonest. Indeed, as has been already suggested, **and** is too commonly used by most people. **And** is properly used to connect words or groups of words of equal rank; as,

We went through the woods and over the river.

But is rightly used to express a contrast of thought; as,

I should be glad to go, but I have an engagement.

Other important connectives are **therefore, because, if, for, since, unless, whether, so, which, that, who, when, as, as if, so that, than.**

Study their proper use in the following sentences:

1. He had no invitation; therefore he remained at home.
2. He went because he felt it his duty, not because he desired to go.
3. If all people were honest, there would be small need for jails.
4. Since you have come, I need not make the trip.
5. Do not go unless you wish to do so.

6. I do not know whether or not mother will consent.
7. Coal, which contains much carbon, is largely used for fuel.
8. This is the horse that won the race.
9. He is a boy who deserves respect.
10. I shall go when the train arrives.
11. Do as I do.
12. You look as if you were cold
13. He is no better than you or I.

EXERCISES

I

Compose other sentences using each of the connectives given.

II

Find in selections from literature, ten of the different connectives just given properly used.

III

Fill the following blanks with the connectives you think proper.

1. The two young Cratchits crammed spoons into their mouths,—— they should shriek for goose —— their turn came to be helped.
2. Gluck was so perfectly paralyzed by the singular appearance of his visitor —— he remained fixed without uttering a word —— the old gentleman turned round to look after his fly-away cloak.
3. —— he approached the village, he met a number of people,—— none he knew.

4. This is the forest primeval; —— —— are the hearts —— beneath it

Leaped like the roe, —— he hears in the woodland the voice of the huntsman?

58

CORRELATIVES

Conjunctions that go in pairs are called **correlatives.** They are frequently used to tie the different parts of a sentence together, especially if the sentence be long; as,

When the crops have been gathered, and the wood has been hauled and cut, and the other preparations for winter are made, **then** the farmer can feel at ease.

These are the principal correlatives:

although — yet	where — there
either — or	neither — nor
both — and	not only — but *or* but also
when — then	as — so

EXERCISES

I

Compose sentences in which each pair given is correctly used.

Be careful to use the right forms together.

For the sake of clearness, the correlatives are generally used before the same parts of speech; as,

It was **not only with** pleasure **but with** profit that we made the journey.

Either the father or the son will go.

II

Find and copy three sentences each of which contains a pair of correlatives.

59

PUNCTUATION AND ARRANGEMENT

GENERAL SUGGESTIONS

Proper punctuation is another helpful means of keeping the sentence clear.

This suggestion, however, should be borne in mind: **Do not make your sentences depend too much on punctuation for their meaning. Punctuation marks are mainly to help the reader group the parts of the sentence rightly and readily.**

They aid the eye, just as do the spaces between words and the indentation of the paragraph, to keep the various parts of the composition clear and in order.

Courtesy to the reader demands neatness and accuracy of form. Our pages should be inviting, should have margins, as in books. Our paragraphs should be indented properly; our words should be properly capitalized and marked and separated from each other; and our sentences should be punctuated correctly.

PUNCTUATION MARKS

You have already been given the common rules for punctuation.

A NEW VIEW

You will now be able to see the marks of punctuation from another viewpoint — that of the chief purpose of each.

60

TERMINAL MARKS

The period, the interrogation mark, and the exclamation point are used mainly to close the sentence. This is their principal purpose. In most places they mark a full stop, an end of the written expression of some assertion or question or exclamation or command.

EXERCISE

Bring to class sentences illustrating all the uses of the period, the interrogation mark, the exclamation point.

61

THE COMMA

The comma may be called the "short stop." It marks the shortest pause in the sentence that is indicated by any punctuation mark. The following are its principal uses:

1. To set off a term of address: John, come here.
2. To separate words in a series: Apples, peaches, pears.
3. To precede informal quotations: The man said, "I will go."
4. To set off explanatory or parenthetical expres-

sions: Franklin, the boy printer, lived in Boston. The diamond, which is pure carbon, is very valuable.

5. To set off independent or loosely connected parts of the sentence: Oh, I see you. Indeed, is that true? You, too, may learn what sorrow means. The sun having risen, the soldiers took up their march. Yes, I saw you. No, I think not.

Find other sentences to illustrate each of the five uses of the comma given here.

62

THE SEMICOLON

The semicolon is a kind of short period which has this for its principal use:

It separates a series of clauses parallel in structure, or closely connected as in a sequence of acts.

Notice the following:

Life is very much like a mirror: if you smile upon it, it smiles back again on you; but if you frown, you get the same look in return.

He had a very large nose, slightly brass-colored; his cheeks were very round and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last four-and-forty hours; his eyes twinkled merrily through long, silky eye-lashes; his mustache curled twice round like a corkscrew on each side of his mouth; and his hair, a curious mixture of pepper-and-salt color, descended far over his shoulders.—*From "The King of the Golden River," by Ruskin.*

He assisted the farmers occasionally in the lighter labors of their farms; helped to make hay; mended the

fences; took the horses to water; drove the cows to pasture; and cut wood for the winter fire.— *From "The Legend of Sleepy Hollow," by Irving.*

Some writers, in a sentence like the last, where there are no commas in the parts separated by semicolons, would use commas, instead of the semicolons used here.

EXERCISES

Find three sentences in which the semicolon is rightly used.

63

THE COLON

The colon may be called the mark of anticipation. It indicates that something further is to be said.

Notice that it is so used after a formal greeting in letters; as,

Dear Sir: Dear Madam:

It also follows a formal introduction to a quotation; as,

These are the words of Longfellow: "Life is real, life is earnest."

In a sentence, such as the following, where the second clause by inference is called for and there is no connective, the colon is used:

A false friend is like a shadow: he stays with you only when the sun shines.

Find five sentences in which the colon is used.

64

PARENTHESES

Parentheses are much less frequently used now than of old. The practice to-day is not to encumber our sentences with such remarks as call for them. Following are examples of their use:

The man (he was John's father, by the way) came to visit us.

Whereupon the audience (assisted, I am glad to say, by Pepper) cried, "Hear! hear!"

Find three sentences in which parentheses are used.

THE DASH

The principal use of the dash is to indicate an abrupt break or unexpected turn in the thought of the sentence:

Have you ever seen — but of course you have.

Find three sentences in which the dash is used.

QUOTATION MARKS

Quotation marks have been reviewed so frequently in your various lessons that you need no further word here except this:

Sometimes one is obliged to use a quotation within a quotation—what then? How shall the sentence be punctuated to show it? The following examples of such sentences give the answer:

"I found the line in Lowell's *Vision of Sir Launfal*,"

said Mary; "it reads, 'Now the heart is so full that a drop o'erfills it.' "

"We believe with Longfellow," said the speaker, "that we should 'act, act in the living present.' "

EXERCISES

I

Make a rule for punctuating a quotation within a quotation. Prove your rule by finding a sentence so punctuated by some reputable writer.

II

Compose five sentences wherein single quotation marks should be used.

65

GENERAL EXERCISE

Justify the punctuation marks used in the following selections, by giving the rules that they illustrate:

1. Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course,— and in truth it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple-sauce; Martha dusted up the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and, mounting guard upon their posts, crammed spoons into their

mouths, lest they should shriek for goose before their turn came to be helped.

2. My Friends: No one not in my position, can appreciate my feeling of sadness at this parting.

3. What is this that ye do, my children? What madness has seized you?

Lo! where the crucified Christ from His cross is gazing upon you!

See! in those sorrowful eyes what meekness and holy compassion!

Hark! how those lips still repeat the prayer, "O Father, forgive them!"

4. Is the torrent in spate? He must ford it or swim.
Has the rain wrecked the road? He must climb by the cliff.
Does the tempest cry "Halt"? What are tempests to him?
The service admits not a "but," nor an "if."

5. Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?"

6. Happily for Patrasche — or unhappily — he was very strong; he came of an iron race, long born and bred to such cruel travail; so that he did not die, but managed to drag on a wretched existence under the brutal burdens, the scarifying lashes, the hunger, the thirst, the blows, the curses, and the exhaustion which are the only wages the Flemings repay the most patient and laborious of all their four-footed victims.

HOMES AND HOME-MAKING

The work of the world has for its main object the making of better homes and the providing of those who live in them with the necessaries, and comforts, and luxuries, and pleasures, of life. In the business of home-making, practically every worker in the world is directly or indirectly engaged. It is a business of vital importance to every man and woman, every boy and girl — this work of making better and more beautiful homes.

66

PICTURESQUE HOMES

Prepare to describe clearly and interestingly some kind of home that has interested you.

The following topics will suggest some picture:

1. The Eskimo Home.
2. The Wigwam.
3. A Negro Cabin.
4. A Tent Home.
5. The Home of the Cliff Dwellers.
6. Adobe Homes of Pueblo Indians.
7. A Ranch Cabin.
8. A Strange Home Near the Mines, Smelters, or Railroad Stations.
9. A Plantation Home.
10. Pioneer Homes.

11. A Modern Residence.
12. An Apartment House.
13. The Home of Soldiers.
14. The Sheep Herder's Home in the Desert.
15. A Home on the Water.
16. The Trapper's Home.

Plan your little talk to cover two or three main points; as, the home in its surroundings; an inside view; the inmates.

PARAGRAPHS TO STUDY

The following pictures will be suggestive and helpful. Study them:

JAPANESE HOMES*

All the buildings are beautifully made. The Japanese are skillful mechanics, and their houses are as delicately constructed as a piece of fine furniture. The roof is first built upon the ground and then taken apart and set up in its place. The walls are of wood so fitted into grooves that they can be slid back and forth, turning several rooms into one. In many of the houses the outer walls are of boards made into sections so that they can be taken away during the daytime and the whole house be open. The best rooms face the garden, which is often at the back of the house.

Before entering the homes of our Japanese friends, we take off our shoes and leave them outside. The floors are so polished that we can almost see ourselves in them. Most of them are carpeted with straw mats about an inch thick, a yard wide, and two yards in length; and the size of

*From Carpenter's *How the World is Housed.* Copyright, 1911, by Frank G. Carpenter. Used by permission of the American Book Company, publishers.

each room is known by the number of mats it takes to cover it. These mats are so fine and white that no one would think of treading upon them in heavy boots. The Japanese always leave their shoes outside the houses and walk about in bare feet or in the mitten-like stockings they usually wear. They sleep on the floor, and at their meals sit upon cushions before tables not quite a foot high. They have no heavy furniture, such as large tables and chairs, and therefore the thick mats last a long time.

1. How does the author make the reader know he is viewing the house from different viewpoints?

2. In what ways does he bring the pictures vividly before the reader?

OTHER DESCRIPTIONS OF HOMES

A more literary description of a home may be found in Irving's *Legend of Sleepy Hollow*. Read the description of the Van Tassel home.

What other effective descriptions of homes do you know? Find some well-written picture of a home, and be prepared to read it.

67

THE EXPLANATORY PARAGRAPH

Such paragraphs as the ones given from Carpenter are **explanatory paragraphs.**

The explanatory paragraph, as its name implies, gives explanation or information.

Because it instructs one, however, it need not be dry and uninteresting. If it is so, people will not read what the writer has to say.

HOW TO ENLIVEN THE EXPLANATORY PARAGRAPH

Study again the suggestions and explanatory paragraphs given on pages 42–44.

The following points, offered there with illustrations, should be kept in mind:

1. See things clearly. Picture them vividly.
2. Make things real to your reader. Take him with you in imagination as you write.
3. Use conversation occasionally to give life touches to your descriptions.
4. Make plain your pictures by apt comparisons with well-known things.
5. Make clear sentences.

To these suggestions may now be added this remark: Use some of the qualities of the narrative and the descriptive paragraphs. Touches of conversation, of anecdote, and word picturing help an explanatory paragraph.

Read some of the delightful travel sketches of Mark Twain, for example, and note how he mingles freely his stories and word pictures and explanations.

68

WORK OF THE HOME

ORAL DISCUSSIONS

Choose among these vital topics the one that you think needs discussion, and be ready to tell what you think about it:

1. How energy is wasted in poorly arranged kitchens. The ideal kitchen.

2. What it costs to keep an insanitary home. How homes may be made more sanitary.

3. Food wastes. The cost of carelessness and of poor cooking.

4. How to keep the outside of the home tidy and beautiful. Why it pays to do so.

5. Yards and out-buildings. How to keep them in sanitary and presentable condition.

6. How to make money by careful feeding of stock. Proper arrangement of the barnyard.

7. The living room. What can be done to make it more inviting in appearance and spirit?

8. Bedrooms. How to keep them airy and tidy.

9. Saving energy in the laundry.

10. Costly methods in sweeping and dusting.

Before you can discuss any of the foregoing topics intelligently you will need to study and talk with others about them.

These topics may be discussed in the form of debates. Take some lively question and thresh it out. The following should challenge your interest; if not, choose some other question related to home-making:

1. Resolved, that the wastes of the barnyard are greater than those of the kitchen.

2. Resolved, that carelessness is the most costly luxury of the home.

3. Resolved, that every schoolboy and schoolgirl should be a producer.

69

COOKS AND COOKING

Even the poets appreciate good cooking. This verse from one of them is worth memorizing:

We may live without poetry, music, and art;
We may live without conscience, and live without heart;
We may live without friends; we may live without books;
But civilized man cannot live without cooks.

— *From "Lucile," by Owen Meredith.*

THE EXPERIENCE OF BEING A COOK

Do you know how to cook?

Tell of some of your interesting experiences learning the art — your kitchen mishaps, or camp troubles, or other experiences.

The following story from *Little Women* will call some lively experience to mind.

Jo, one of the "Little Women," as you may remember, had invited Laurie, her boy chum, to dine with them. Her mother was to be away from home and the task of preparing the dinner fell to Jo. Then began the troubles:

TROUBLES OF A YOUNG COOK*

Putting on a big apron she fell to work, and got the dishes ready for washing when she discovered the fire was out.

"Here's a sweet prospect!" muttered Jo, slamming the stove door open, and poking vigorously among the cinders

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Having rekindled the fire, she thought she would go to market while the water heated. The walk revived her spirits; and flattering herself that she had made some good bargains, she trudged home again, after buying a very young lobster, some very old asparagus, and two boxes of acid strawberries. By the time she got cleared up, the dinner arrived, and the stove was red-hot. Hannah had left a pan of bread to rise, Meg had worked it up early, set it on the hearth for a second rising, and forgotten it. Meg was entertaining Sallie Gardiner in the parlor, when the door flew open, and a floury, crocky, flushed, and disheveled figure appeared, demanding tartly —

"I say, isn't bread 'riz' enough when it runs over the pans?"

Sallie began to laugh; but Meg nodded, and lifted her eyebrows as high as they could go, which caused the apparition to vanish and put the sour bread into the oven without delay.

Language cannot describe the anxieties, experiences, and exertions which Jo underwent that morning; and the dinner she served up became a standing joke. Fearing to ask any more advice, she did her best alone, and discovered that it takes something more than energy and good will to be a cook. She boiled the asparagus for an hour, and was grieved to find the heads cooked off and the stalks harder than ever. The bread burnt black; for the salad dressing so aggravated her that she let everything else go till she had convinced herself that she could not make it fit to eat. The lobster was a scarlet mystery to her, but she hammered and poked till it was unshelled, and its meager proportions concealed in a grove of lettuce leaves. The potatoes had to be hurried, not to keep the asparagus waiting, and they were not done at last. The

blanc-mange was lumpy, and the strawberries not as ripe as they looked.

"Well, they can eat beef and bread and butter, if they are hungry; only it's mortifying to have to spend your whole morning for nothing," thought Jo, as she rang the bell half an hour later than usual, and stood, hot, tired, and dispirited, surveying the feast.

Poor Jo would gladly have gone under the table, as one thing after another was tasted and left; while Amy giggled, Meg looked distressed, Miss Crocker pursed up her lips, and Laurie talked and laughed with all his might to give a cheerful tone to the festive scene. Jo's one strong point was the fruit, for she had sugared it well, and had a pitcher of rich cream to eat with it. Her hot cheeks cooled a trifle, and she drew a long breath, as the pretty glass plates went round and everyone looked graciously at the little rosy islands floating in a sea of cream. Miss Crocker tasted first, made a wry face, and drank some water hastily. Jo, who had refused, thinking there might not be enough, glanced at Laurie, but he was eating away manfully though there was a slight pucker about his mouth, and he kept his eye fixed on his plate. Amy, who was fond of delicate fare, took a heaping spoonful, choked, hid her face in her napkin, and left the table precipitately.

"Oh, what is it?" exclaimed Jo tremblingly.

"Salt instead of sugar, and the cream is sour," replied Meg with a tragic gesture.

Jo uttered a groan and fell back in her chair; she turned scarlet, and was on the verge of crying, when she met Laurie's eyes, which would look merry in spite of her heroic efforts; the comical side of the affair suddenly struck her, and she laughed till the tears ran down her cheeks. So did every one else, even "Croaker," as the girls called the

old lady; and the unfortunate dinner ended gayly with bread and butter, olives, and fun.—*Louisa M. Alcott.*

1. What picture comes most vividly to your mind as you read of Jo's cooking troubles?
2. What is the first problem to be solved in getting a meal?
3. Why did Sally laugh at Jo's question about the bread?
4. What lesson did Jo learn from her experience?
5. What cooking experience is suggested to you by the story?
6. What other sketch of cooking troubles do you recall from stories you have read?

MISSING LEAVES FROM THE COOK BOOK

Under some such suggestive general title as the foregoing, let each pupil write and bring to class some amusing mishap or experience at cooking. Take any happy experience that has occurred during candy pulls, picnics, camping, bonfire fun, or in the kitchen. Tell the story in the spirit of fun.

70

COOKING AS AN ART

KITCHEN TOPICS

Prepare to give a clear oral explanation, or write an explanatory paragraph, on any one of the following topics. Take one group at a time.

I

Tell how to make:

1. Bread light and brown and wholesome.
2. Some good kind of rolls or biscuits.
3. Muffins or gems.
4. A cake you like.
5. Your favorite pie.

6. A savory pudding.
7. A delicious fruit salad.
8. Buns or other little cakes.
9. Fudge or other candy.

II

Tell how best to cook:

1. Meats of some kind — beef, mutton, pork, etc.
2. Chicken, turkey, or other fowl.
3. Some kind of wild game.
4. Fish — trout, salmon, cod, or other kind.
5. Potatoes, cabbage, or another vegetable.
6. Fruits: how to preserve or bottle them.
7. How to make good butter.

III

Tell how to —

1. Set the table.
2. Serve a simple dinner.
3. Clear the table.
4. Wash the dishes in a sanitary way.
5. Tidy the kitchen.
6. Care for table linen.

IV

1. Name some simple refreshments suitable for a birthday or other party. How would you prepare and serve them.

2. What kind of lunch is best for school? for workmen? How can it be prepared and kept good?

3. If you were going on a picnic, what kind of

lunch would be most wholesome and refreshing? How could it be prepared and carried?

4. Suppose you were going for a week's camping trip, what food supply would be proper for four?

5. What are the best ways of keeping perishable foods, such as meats, milk, butter, eggs, and fruits, clean and wholesome?

V

WRITTEN EXERCISES

Write an order for supplies for a camping trip.

Discuss the following topics orally in class, then choose one of these or some similar topic and write an essay on it:

1. Clean foods and health.
2. Dangers of dirty hands and unclean mouths.
3. Flies as man's enemy.
4. What boys and girls can do to help mother keep things cleanly.

71

HOW HOMES ARE SUPPLIED WITH FOOD

What is the most interesting process you know connected with producing or preparing foods? Prepare to explain the process to your classmates.

SUBJECTS FOR TALKS

From the following general and special subjects, select one about which you have a good deal of first-hand information. Outline the subject and be ready to give a talk of from five to ten minutes:

1. The Dairy.

Describe dairies you have seen — tell of the dairyman's work. Explain the processes of butter and cheese making, kinds of cows, their care, etc.

2. The Ranch.

Give a word picture of some ranch. Explain the cowboy's work — herding, breaking horses, the round-up, trailing and shipping cattle, etc.

3. Hog Raising.

Tell of the process of producing good pork. Killing and preparation of pork for the table. A visit to the stockyards and packing-houses.

4. Sheep Herding.

Explain the shearing, dipping, and other work with sheep. Describe the sheep camps, winter and summer. Tell of coyote and other troubles.

5. The Honey Bee.

Explain the processes of honey production, the work of the bee, taking honey from the hives, preparing and shipping. Swarming bees. Bee troubles. Wild bees.

6. Fruit Growing.

Select some kind of fruit — apples, peaches, prunes, cherries, oranges, figs, bananas, grapes, or others. Describe step by step the various processes of production till the fruit is ready for the table. Old-time apple bees, experiences gathering wild fruits, would enliven your stories.

7. Sugar Stories.

Beet sugar, cane sugar, maple sugar. Choose one of these three and tell the story of its production. Take your readers on an imaginary visit to a sugar factory or a maple sugar camp. Enliven your talk with stories of

candy making and other fun, if you wish. Or if you can do so, describe the workings of a candy factory.

8. Poultry.

Tell of the raising of chickens, turkeys, or other fowl. Speak of the hatching of chickens by hens or incubators, of the food, the care, the enemies.

9. Fishermen's Work.

Describe the catching and preparing of various kinds of fish — salmon, cod, trout, or others. Picture the fishermen at their work, the fish hatcheries. Tell of the oystermen and others.

10. The Garden.

Tell how to grow good vegetables of various kinds. Explain how to raise potatoes, beans, peas, tomatoes. Describe the process of canning vegetables. Tell of trips to the market, of fun in the melon patch, of other experiences in gardening.

11. Forest Foods.

A description of trees that bear nuts, of nutting parties, of gathering wild fruits, tales of earlier days in the forest when the Indians roamed the woods. The story of the pine nut, and other forest stories.

12. Hunting.

Procuring wild game for food. Experiences in shooting prairie chickens, sage hens, and other wild fowl. Hunting squirrels, rabbits, the 'possum. Hunting deer, antelope, elk, and other big game. Early-day tales of the buffalo hunt. Indian hunters.

13. Salt.

Take your hearers on a visit to the salt works, salt lakes, or salt mines; describe and explain the processes involved in this industry.

14. Coal Mining.

Coal mining is not a food subject, yet is closely connected with food topics. Explain the processes connected with supplying our homes with fuel. Take the reader into the mine and show him the workings of it. Tell stories of the dangers and of the heriosm sometimes displayed in the face of them.

15. Wood and Lumber.

This subject, too, is closely connected with the home and with food preparation. Tell of experiences in woodhauling. Describe the process of charcoal burning. Describe the lumber camp, the sawmill, logging in its various phases, the forester in his work, forest fires.

PLANNING THE TALKS

a. Do not attempt too large a subject.

Choose rather some phase of the general topic. Each of the subjects suggested is so rich in material that it may be readily divided into several very interesting sub-topics, each of which would require five to ten minutes to deal with properly. For example:

The Dairy:

1. The Ideal Dairy: How constructed and kept.
2. Milch Cows: The best breeds and their care.
3. Milk: The best methods of milking and caring for milk.
4. How good butter is made.
5. The making of cheese.

If each of these various sub-topics were chosen by a different pupil, the whole subject might be interestingly presented. The other general subjects may likewise be readily subdivided.

b. Make an outline to guide you.

To present any subject clearly and in an orderly way, one should outline it beforehand. The outline should be both definite and suggestive. It may well consist of the topics of each paragraph one would make in writing the subject, and such other hints as may be helpful.

For illustration and suggestion, study the following:

FROM APPLE BLOSSOMS TO APPLE PIE

1. "Have you seen an apple orchard in the spring?"
Quote from the poem, and picture for your hearers the orchard in bloom.

2. The codlin moth seems to like the apple blossoms as well as we do.
Tell of destructive work of the moth and other insects.

3. Spraying the most effective means of fighting pests.
Describe the process.

4. Orchards should be kept clean of weed enemies.
Tell of cultivation processes.

5. Gathering the apple harvest a pleasant, though not altogether an easy, task. Tell of the work.

6. Packing of apples requires care in handling and sorting.
Describe the packing process.

7. All the troubles of producing forgotten in the joys of eating. Appreciate the apple. Quotation from John Burroughs' essay, *The Apple.*

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THE SHEEP RANCH

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THE FARM

WRITTEN EXERCISES

From the following suggestive lines, choose one and write an attractive sketch of description, incidents, and explanation reflecting the spirit and experiences of farm life.

1. In meadowland with the haymakers.
2. The harvest home; threshing time.
3. From corn-planting time to husking bees.
4. Leaves from a farm boy's diary.
5. Scraps from a farm girl's scrap-book.
6. Fun in the country.
7. Down on the old plantation.
8. A reunion at the old farm homestead.
9. Memories of orchard and woodland.
10. Streamside stories.
11. A summer boarder's sketch book.
12. Rambles around the ranch.

The foregoing sketches should be worked out as a series of descriptions, or stories, or both intermingled. In their finished form they should be illustrated with drawings, clippings, and other pictures.

HOME PLEASURES

73

SONGS OF THE HOME

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home.
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.

Sing all of this world-loved song.

What other songs of home do you know and love? Give your favorite stanza from any of them. Either sing or recite it.

The following are full of love of home: *The Old Oaken Bucket; My Old Kentucky Home; I Remember, I Remember.* What similar poems do you recall?

POET PICTURES OF HOME

Another beautiful home poem is *The Cotter's Saturday Night,* by Robert Burns. The following is one picture from it. Try to see it as you read:

At length his lonely cot appears in view,
Beneath the shelter of an aged tree;
Th' expectant wee things toddlin', stacher through
To meet their Dad, wi' flichterin', noise and glee.

His wee bit ingle blinkin' bonilie,
His clean hearthstane, his thrifty wifie's smile,
The lisping infant prattling on his knee,
Does a' his weary kiaugh and care beguile
An' makes him quite forget his labor and his toil.

Some of the Scotch words used by the poet you must understand to get the pictures clearly.

Stacher means stagger. You have watched the baby toddling excitedly to meet some one.

Flichterin' means fluttering.

Ingle means fire. Have you seen the "ingle blinkin' bonilie" (prettily)?

Kiaugh is another word for anxiety. It is **kiaugh** that writes wrinkles on father's brow ofttimes.

Suppose you were an artist illustrating this poem. Describe the picture you would paint for this stanza. You will enjoy the home pictures in the other stanzas of this famous poem also.

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WORD PICTURES AND POEMS OF HOME

Follow the suggestions these topics bring; express in verse or prose some home picture you see, or some feeling inspired by your recollections of home:

1. Around the Hearthstone.
2. Thanksgiving Day at Home.
3. Kitchen Memories.
4. Childhood Games.
5. The Cottage Picture.
6. Mother Love.
7. Father.
8. Christmas Morning.
9. Baby Days.
10. Memories of Childhood.

WHERE EVERYONE HELPS

75

WHAT BOYS AND GIRLS CAN DO

When John Howard Payne wrote *Home, Sweet Home*, he had in mind a happy home. What does most to make such a home? What can boys and girls best do to bring to their homes the spirit that will make them remember it always as the "dearest spot on earth"?

EXERCISE

Think on the following suggestions. Express yourself as you feel, by developing a paragraph or more on any topic given:

1. That home is happiest where everyone helps.
2. One way boys and girls can lighten the labors of the home.
3. Be ashamed to go to sleep till you have done some helpful act.
4. Scattering sunshine in the home; the best way to do it.
5. Saving all the politeness, with the pies for company.
6. How singing and work harmonize.
7. Home duties that belong to boys and girls.
8. Humor as a leaven to home drudgery: how can it be cultivated?
9. Home peacemakers: getting cross one at a time.
10. Pleasant surprises for father and mother. Illustrate your thoughts if you can with incidents of life you have observed.

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HOME ENTERTAINMENT

Be prepared to talk for about two minutes on any of the following topics:

1. The kind of fireside fun I like best.
2. A jolly game for a home social.
3. The best home songs I know. Why I like them.
4. A wholesome funny story for meal time.
5. Oral reading in the home; poems and stories worth while.
6. The evening at home I remember best.
7. Being neighborly in our pastimes.
8. Corn popping and candy pulls.
9. A home party described.
10. A good story for the fireside.

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HOME READING

Be ready to talk on the following topics:

1. My favorite book.
Tell something of its contents, and why you enjoy it.
2. My favorite poem.
Give several choice parts, or all of it, expressively.
3. My favorite author.
Tell what he or she has written you most enjoy.
4. My favorite drama.
Tell in brief the story, or describe the play as you saw it.

SOME BOOKS EVERY BOY AND GIRL OF THE GRADES SHOULD KNOW

Which of the following books have you read? Be ready to tell the beginning of the story — enough of it to interest your classmates in the book, or discuss the story with them:

Little Women — Alcott.
The Hoosier Schoolboy — Eggleston.
Prince and Pauper — Twain.
The Birds' Christmas Carol — Wiggin.
Helen's Babies — Habberton.
The Little Shepherd of Kingdom Come — Fox.
The Page Story Book — Page.
The Story of Siegfried — Baldwin.
The Talisman — Scott.
The Deerslayer — Cooper.
Pilgrim's Progress — Bunyan.
Robinson Crusoe — Defoe.
The Story of My Life — Helen Keller.

The Making of an American — Riis.
Up from Slavery — Washington.
The Story of a Bad Boy — Aldrich.
Autobiography — Franklin.
The Boys' Life of Lincoln — Nicolay.
Lobo, Rag and Vixen — Seton.
Hero Tales from American History — Lodge and Roosevelt.
The Jungle Books — Kipling.
A Christmas Carol — Dickens.
The Alhambra — Irving.
Tales from Shakespeare — Lamb.

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AMATEUR ACTORS

Discuss the following suggestions and work out any of them that you like:

DRAMATIZING STORIES

Dramatize for some other grade or other people, some well-known story; as,

1. Rip Van Winkle.
2. The King of the Golden River.
3. The Birds' Christmas Carol.

First change the story to a drama. How many acts would there be? How many scenes in each? What part of the story would be presented in each scene?

When the general play has been decided on, let

committees of the class be appointed to work out the various scenes, speeches, directions, etc.

CHANGING A STORY TO THE DRAMATIC FORM

For example, take *Rip Van Winkle.*

ACT ONE

Scene: The Village.

(*Children playing on the green at various games, laughing and romping and scolding one another at times. Rip Van Winkle enters.*)

Gretel: Oh, see, here comes jolly old Rip Van Winkle.

Children (*in chorus*): Hooray! let's make him join the fun.

(*Children break from games and cluster about Rip Van Winkle, tugging at his clothes and clambering on his back with shouts.*)

Rip: Ho! ho! you young rascals. Better you stop dis nonsense or I von't gif you someding.

Have the children reply.

Continue the scene by having Rip join in some jolly game and end it with his telling the children a story of the lost Hendrick Hudson and his crew. Have Dame Van Winkle come in and get her lazy husband.

What would Act Two present? Work it out with spirit. Do likewise with the other scenes in the play. When the play is ready, practice it till it runs smoothly and realistically. It will give excellent entertainment. No pleasure is richer than that which we create for ourselves.

If you prefer, take some other story than the one suggested. Select one that has interesting characters, much action, and several good dramatic situations in it.

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SHORTER PLAYS

If desired, the class may be divided into several groups, and each group may choose some interesting short story to write in form of a play and dramatize for the rest of the class. Such stories as these will serve well:

1. William Tell.
2. The Miraculous Pitcher.
3. Old Pipes and the Dryad.
4. The Pied Piper of Hamelin.
5. Joseph and his Brethren. (Genesis 43, 44, 45).
6. Proserpina.
7. The Story of Balder.
8. How Tom Sawyer Whitewashed the Fence.
9. Gareth and Lynette.
10. Hetty Marvin.

A SERIES OF PLAYS

Another interesting exercise is to take some series of stories relating to a famous character; as:

1. The Ballads of Robin Hood; 2. The Tales of ths Table Round; 3. The Stories of Siegfried; 4. The Legende of Hiawatha.

The class might be divided into several groups and each group prepare one story of the series to present. In this way the whole story, or a good part of it, may be given.

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WRITING PLAYS

THE SPRING FESTIVAL

The Spring Festival may be participated in by the whole school, each grade giving a part. Some

schools have thus given it as an outdoor performance. Or, the springtime play can be presented by one grade.

In such a play the following characters might be represented:

SUGGESTED CHARACTERS

King Winter and his attendants:
Jack Frost, the North Wind, the Snowflakes.
The Goddess of Spring with her herald and maids:
March, April, and May.
Spring's Messengers:
The Birds.
The Flowers.
Animals, such as the rabbit, the squirrel, and others.
The Children.

SUGGESTIVE OUTLINE OF PLAY

ACT ONE: FAREWELL TO KING WINTER

1. Let the boys and girls in a song or conversation express their longing for the springtime.
2. The dance of the Fairy Snowflakes.
3. King Winter commands them all to leave.
4. Jack Frost hides and remains behind to play his tricks.
5. Song of the Wintry Winds.

ACT TWO: THE COMING OF SPRING

1. The first messengers. The March Winds, the crows, the wild geese, might herald the news.
2. Return of the Birds: their chorus.
3. Awakening of the Flowers. Jack Frost in mischief. Chased by the Sunshine and the South Wind. North Wind

and Snowflakes in contest with the Sunshine and South Wind. Cold driven away.

4. Song of the Streams.
5. Dance of the Leaves and Flowers.
6. Welcoming chorus to the Goddess of Spring.

ACT THREE

1. The children's welcome to springtime.
2. Games on the green.
3. The crowning of the Queen of the May.
4. Dance about the May-pole.
5. Closing chorus.

ANOTHER SUGGESTION

FROLICS IN FAIRYLAND

About this subject can be woven a delightful entertainment full of springtime spirit. It might be created especially for the children of the lower grades and presented to them or by them.

In this play the fairies, the brownies, the elves, the goblins, the witches, and like characters may have a part.

The boys and girls may also have a part.

There are many interesting ways in which such a play can be worked out. Keep it bright, and fill it with songs and interesting speeches and action. Keep it moving.

WORDS AND THEIR WAYS

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THE WORKING VOCABULARY

How many words do you use? What number of words do you use every day? Do you have difficulty in finding the right word just when you need it?

To be effective in the use of language, one must have ready command of a large and living vocabulary.

It is not enough merely to know many words. Many people have a rich reading vocabulary. They understand thousands of different words in books; but when it comes to using those words in speech and in writing, they fail. The words will not leap to the tongue or to the fingers at the command of thought. The vocabulary of such persons is more like a mob than an army. It is not organized, drilled, ready for action.

Not the words we merely know, but those we can use readily, correctly, constitute our working vocabulary.

Is your vocabulary rich and choice? What are you doing every day to enrich and refine it? Too many people allow themselves to drift into careless habits of speech. Too few take proper pride in their mother tongue. This lack of care and pride is debasing our beautiful language—robbing it of its richness and power.

A WORD ON SLANG

The worst of our language faults is the widespread habit of using flippant and slovenly slang.

Slang may seem a very picturesque and very clever means of expressing one's self. It may even at times serve a good purpose; it is certainly one source from which new forms are added to our growing language. For these reasons, we cannot condemn with sweeping severity the use of slang and say, as some are inclined to do, that it is coarse, vulgar, and utterly useless. At the same time, we find very little good use for slang.

Our chief objection to the habit of using slang lies not in the fact that it is flippant and crude—it is generally all that and more—but rather in the fact that it cheapens and weakens our language. Slang is a robber. It steals from us the power to use the really choice and effective words that are ours by right.

Let a person once fall into the "slang habit," and he may one day discover that his power to choose and to use the fitting word when occasion demands it has gone from him. Boys and girls can no more sow wild oats of slang in their language, and hope to reap a rich vocabulary of good expressions to last them all through life, than they can sow wild oats of sin and shame in youth and hope to come into manhood clean and pure and strong for the battles of life.

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OVERCOMING THE SLANG HABIT

GENERAL SUGGESTIONS

Overcoming the slang habit is a struggle each must undertake for himself. If you have proper pride in your mother tongue, your birthright from your race, you will fight the slang habit. If you have respect for yourself, you will not advertise a looseness and carelessness of thought by using crude and flippant expressions. Nothing reveals the real man more quickly and more surely than does his speech.

If you would rid your language of weeds, grow flowers. Slang is the worst of language weeds. Strive every day to uproot it and find choice, yet just as effective, expressions with which to supplant the slang that leaps to your lips. This may at first seem difficult; but it can be done if you are in earnest. The habit of using the fitting, the live, the proper expressions will grow to power within you.

EXERCISES

I

Fill these blanks with well-chosen expressions. Use no slang:

1. We had a —— time at the party. The refreshments were ——; and the games were ever so ——.
2. Tom is a —— player. You should have seen him

—— the ball yesterday. He —— the pitcher's curves every time, and made several —— hits.

3. This ice cream is ——. I never have tasted better. These grapes are ——.

4. —— ——, boys, or you will be too late.

5. How are you to-day? —— ——, thank you.

6. It was a —— day; I think I never felt the heat so ——.

7. A —— wind was blowing; we suffered greatly from the cold.

8. Isn't this a —— day? It makes one glad to be alive.

9. The man had a —— face. He was really ——.

10. She wore a —— dress; her hat too was very ——.

11. Did you see the play? Wasn't it ——. I think I never saw anything so ——.

12. Oh, such a —— —— crowd there was at the circus! But everybody seemed to be having a —— time.

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ENRICHING THE VOCABULARY

I

Write a list of five or more expressions to suggest:

1. The movements or sounds of water; as, **splashing.**
2. The mountains; as, **craggy.**
3. The songs of various birds; as, **trill.**
4. The different kinds of heat; as, **sultry.**
5. The different kinds of cold; as, **biting.**
6. The flowers you know best; as, **golden-petaled.**
7. The movements of a horse; as, **gallop.**
8. The movement of a squirrel; as, **frisk.**
9. The different ways people walk; as, **trudge.**
10. The laughter of various persons; as, **rippling.**

II

DESCRIPTIVE WORDS

Choose five or more words that may aptly describe each of the following names, as—

Eyes: dark, merry, thoughtful, sharp, gentle, roguish.

mouth	dress	tree	storm	work
hair	manner	fruit	prairie	play
form	voice	child	valley	entertainment
complexion	music	pupil	mountain	studies

III

SYNONYMS

For each of the following words give one or more **synonyms** (see the dictionary for the meaning of the word **synonym** if you do not know it):

adversary	fruitful	clear
alter	force	obtain
ancient	generally	permit
ask	handsome	pleasant
battle	help	politeness
blunder	heroism	prohibit
commander	ignorant	prompt
conversation	increase	stream
defend	language	tall
event	liberty	street

IV

ANTONYMS

Give the **antonym,** or word that is of opposite meaning, to each of the following:

noble	excitable	contented
arrogant	interesting	sorrow
huge	boisterous	dangerous
sunny	elegant	difficult
accommodating	uncouth	anxious
talkative	high-minded	wholesome
merciful	lively	massive
fretful	sympathy	peaceful

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EXACTNESS OF MEANING

I

Synonyms do not often express exactly the same meaning. Each word has a special shade of meaning of its own. To use words accurately, artistically, one must know their exact meanings.

Explain the meanings of the words in the following groups. Use your dictionary to help you. Illustrate the use by making sentences in which each word is used properly:

1. Gale, blast, gust, zephyr, hurricane, tempest, tornado.
2. Nice, fine, beautiful, gorgeous, delicious, grand, splendid, wonderful.
3. Dandy, fierce, swell, mighty, awful.
4. Sauntered, trudged, strode, limped, strutted, tripped, plodded.
5. Screamed, shouted, yelled, hallooed, called, exclaimed.
6. Castle, mansion, cottage, hut, cabin, hovel.

7. Flock, covey, brood, litter, school, herd, drove, pack, swarm, bunch, gang.

8. Funny, odd, comical, humorous, laughable, queer, witty.

9. Ran, bounded, leaped, dashed, chased, fled, sped.

10. Work, labor, task, toil, drudgery, effort, struggle.

11. Job, position, place, appointment, occupation, profession.

12. Surprised, astonished, perplexed, annoyed, shocked.

II

Give as many different words as you can for each of the following words. Explain the shade of meaning conveyed by each word that you give:

boy	woman	dog
girl	children	story
man	horse	said
animal	food	clothing

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CHOICE OF WORDS

LEARN, TEACH

The boy would **learn** rapidly if he would study
Teach me how to bake a loaf of bread.

What is the correct use of these words? Find them correctly used elsewhere, and bring the sentences to class.

Choose the word you think proper for each of the following blanks and tell why you use it:

1. Will you —— me to play?
2. I think I can —— easily.
3. My sister —— me to sew.
4. Have you ever tried to —— a dog tricks?
5. Who —— the birds to sing?

WITHOUT, UNLESS

He will not go **unless** you accompany him.

Why will he not go **without** me?

Note that **unless** connects two clauses; it is therefore a conjunction. **Without** is a preposition.

He went **without** bread. He will starve **unless** he gets some.

Find or compose five other sentences in which these words are properly used.

LOVE, LIKE

Love means to have affection for; **like** means to be pleased with. Which word is proper in each of the following sentences? Why?

1. Do you —— tomatoes?
2. Shouldn't you —— to take a walk?
3. Every true patriot —— his country.
4. We all —— our baby sister.
5. I —— strawberries and cream.

Which word, **love** or **like,** would be proper with the following?

candy	mother	the flag
pictures	to study	peace
truth	fishing	Fido

Use these words with **love** or **like** in sentences.

DISCOVER, INVENT

To discover is to find something already in existence; **to invent** is to make or create something new.

Columbus **discovered** America.

James Watt **invented** the steam engine.

Find these words used correctly elsewhere.

MEND, FIX

To mend is to repair; as, Will you **mend** my shoes?

To fix is to fasten; as, We shall **fix** a bracket on the wall.

Use these words in several sentences of your own.

STOP, STAY

To stop means to cease to move; as, The fox **stopped** and looked about.

To stay means to remain; as, We **stayed** over night.

Compose three sentences using **stay**, three using **stop**, correctly.

OTHER CONFUSING WORDS

Other pairs of words that often give trouble are the following:

1. **Drive, ride.** See the dictionary for exact meanings.

2. **Party, person.** Party is correctly used to mean several persons gathered for a common purpose; as, A **party** of surveyors, a hunting **party**. **Party** may also be used to mean one person in a legal contract; as, John Smith, **party** of the first part.

3. **Transpire, happen.** To **transpire** is to leak out, to become known; as, It finally **transpired** that he was guilty.

4. **Except, accept.** See the dictionary for exact meanings.

5. **Brothers, brethren.** **Brothers** is proper when

brothers in blood are spoken of; **brethren,** when members of the same society or religious organization are meant.

6. **Less, fewer.** Use **less** to refer to quantity; as, This bucket contains **less** water than that. **Fewer** should be used with things that can be counted; as, There are **fewer** pages in this book than that.

7. **Healthy, healthful.** The word **healthy** is properly used when referring to things that have health; **healthful** refers to things that produce or aid health. Persons and animals may be **healthy;** a climate may be **healthful.**

8. **Propose, purpose. Propose** means to offer a proposition. It is not properly used to mean **purpose** or **intend.**

9. **Mad, angry. Mad** is used correctly in the sense of "insane." It should not be used to refer to mere anger.

10. **Character, reputation. "Character,"** says some one, "is what we are; **reputation** is what people think we are."

EXERCISES

After studying carefully the foregoing words, choose the words you think proper for the following sentences, and justify your choice:

1. I should like to take a (ride, drive) if I were sure I could (drive, ride) the team.

2. He is a (person, party) who always has a cheery word to say.

3. I should be glad to (except, accept) your invitation, but I have already (excepted, accepted) one for the same evening.

4. "My (brothers, brethren) and sisters," began the preacher.

5. There were (less, fewer) pupils in school to-day than yesterday.

6. The climate was (unhealthy, unhealthful).

7. I (propose, purpose) to do the thing well.

8. The man was so (angry, mad) that he could hardly restrain himself from striking his oppressor.

9. If he does that foolish thing, his (reputation, character) will be ruined.

10. It (happened, transpired) three days ago.

Compose sentences in which the twenty words just given are correctly used.

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TROUBLESOME VERB FORMS

REVIEW

I

Give the four forms of each of the following: **lie, lay, sit, set, rise, raise.**

What is the proper use of each of these verbs? Illustrate the correct use by composing oral sentences containing each verb in its four different forms; as, He lies down. The boy lay down. He is lying down. He has lain down.

II

Fill each of the following blanks with the proper form of one of the verbs given, and give reasons for your choice:

LIE, LAY

1. Where did you —— the hoe?
2. The boy is —— on the lawn.
3. The man has —— down to rest.
4. I wish you would —— down and sleep awhile.
5. There were three cows —— in the corral.

SIT, SET

1. —— the bucket on the bench and —— down.
2. Where does he —— in school?
3. He has —— the hens.
4. The girls were —— on the lawn reading.
5. They have been —— out roses.

RISE, RAISE

1. Set the bread to ——.
2. —— the wounded man from the ground, they carried him home.
3. The —— sun woke us from our heavy sleep.
4. —— the flag and sing your glad songs.
5. The mountain —— abruptly.

MAY, CAN

1. I am not sure that I —— go. I haven't mother's permission.
2. He says he —— do the problem if he tries.
3. "Can I go to the theatre?" asked Harry.
   "Yes, you ——," replied his mother, "but you —— not."
4. I think you —— go if you will do your work well before leaving.

MIGHT, COULD

Remember that **may** expresses permission or probability; that **can** implies ability or possibility. The same distinction should be made between **might** and **could**. Note:

I asked father if I **might** go.
The men tried, but **could** not lift the box.

1. I would do the work if I ——, but it is impossible.
2. The girls asked their teacher if they —— have a holiday.
3. What wonders we would perform if we ——!
4. Have you asked the principal if we —— go?
5. He —— succeed if he —— spend more time at his work.

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TROUBLESOME PREPOSITIONS

BETWEEN, AMONG

Between is used when two are spoken of; **among,** when more than two are meant.

1. He divided the apples —— the five boys.
2. The house stood —— the trees.
3. The estate was divided —— the brother and the sister.
4. There was war —— the various Indian tribes.

Compose oral sentences to illustrate the correct use of these words.

IN, INTO

Into is used when there is an idea of motion; as, We went **into** the house. **In** is used to imply

that one thing is within another; as, He is **in** the house.

1. The man lives —— Boston.
2. He fell —— a well.
3. You will find my hat —— the hall.
4. He dropped his cane —— the water.
5. We stepped —— the automobile.

Compose oral sentences to illustrate the use of these words.

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OTHER TROUBLESOME FORMS

SOME, SOMETHING, SOMEWHAT

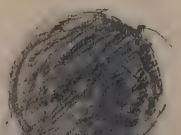
Some is an adjective; **something** is a noun; **somewhat** is usually an adverb:

1. I saw **some** horses in the field. **Some** modifies horses.
2. Thank you, I feel **somewhat** rested. **Somewhat** modifies rested.
3. "**Something** attempted, **something** done,
   Has earned a night's repose."

1. The girl looks —— like her aunt.
2. I should like —— of those applies.
3. He was given —— to eat.
4. He seems —— tired after the journey.
5. I am afraid the boy was angered —— by our teasing.

LIKE, AS

The word **like** is frequently used wrongly in place of **as.** Remember that **like** is not a conjunction. It should not be used to connect clauses. The



proper use of these words is shown in the following sentences:

1. Do **as** your father tells you.
2. He looks **like** his uncle Charles.
3. I feel **as** if I could fly.
4. He acted **like** a gentleman.
5. It looks **as** if it might storm.

Compose five sentences using **like**, five using **as**, correctly.

WORDS TO STUDY

When are the following words correctly used? Illustrate by giving sentences:

flee, fly, flow	most, almost
their, they're, there	good, well
two, to, too	heir, air

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WORD FAMILIES

Certain words may be grouped into families because they have the same word root or stem or prefix. For example:

Autobiography, autograph, automobile, autocrat.

"Auto" means "self." Define each of the given words. What meaning common to all has each?

EXERCISES

I

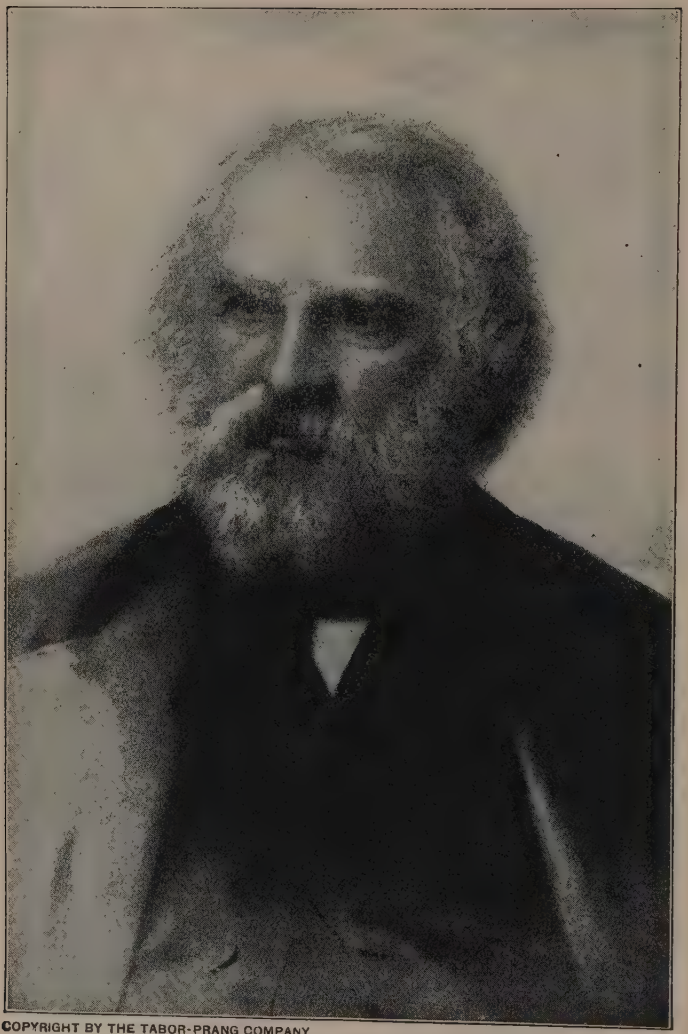
From each of the following common stems, make as many different words as you can:

meter (measure)	logy (knowledge)
aud (hear)	dict (speak)
cent (hundred)	ann (year)
dom (home)	sacr (holy)
brev (short)	serv (serve)
phon (sound)	sect (cut)
capit (head)	rupt (break)
fin (end)	pend (hang)
sol (alone)	struct (build)
graphy (writing)	migr (move)

Give all of the words you can with each of the following prefixes:

ad (to)	mis (wrong)
ab (from)	pre (before)
bene (well)	re (again)
contra (against)	semi (half)
con, com (with)	sub (under)
dis (not)	super (over)
in, im (not)	trans (across)
inter (between)	

Give ten other prefixes with all the words you can that contain them.



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HENRY WADSWORTH LONGFELLOW

THE POET AND HIS ART

90

OLD TALES OF THE FIRST POET

I

Among the sagas, or ancient tales of the Northland, there is a story which tells how the first poet was created. The gods, to celebrate a victory they had won, were called together by the All-Father, and it was decided to commemorate the event by creating a man. Each god was to bring some gift. As the man was made, one god gave him light to see clearly; another added the quality of sweetness to his nature; another gave him skill in music; another gave him love and sympathy for all things; a fifth god gave him power over words; and, one after another, each god bestowed upon the newly created being some wondrous gift.

When this man walked among men, it was observed that he spoke as never man spoke before. While he talked, his listeners could hear through his words the babble of the brooks, the twitter of the birds among the trees, the sighing of the breezes, the clang and crash of battle, the breaking of the angry waves upon the rocky shore, the merry laughter of children at play, and the wooing words of the lover. All the music of man and nature, indeed, came at the call of his wonderful voice, and thus he became the first poet.

II

ANOTHER OLD TALE

In the following poem by Lowell is found another story suggestive of the one just given:

THE SHEPHERD OF KING ADMETUS*

There came a youth upon the earth,
  Some thousand years ago,
Whose slender hands were nothing worth,
  Whether to plough or reap, or sow.

Upon an empty tortoise-shell
  He stretched some chords, and drew
Music that made men's bosoms swell
  Fearless, or brimmed their eyes with dew.

Then King Admetus, one who had
  Pure taste by right divine,
Decreed his singing not too bad
  To hear between the cups of wine.

And so, well pleased with being soothed
  Into a sweet half-sleep,
Three times his kingly beard he smoothed,
  And made him viceroy o'er his sheep.

His words were simple words enough,
  And yet he used them so
That what in other mouths was rough
  In his seemed musical and low.

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Men called him but a shiftless youth,
In whom no good they saw;
And yet, unwittingly, in truth,
They made his careless words their law.

They knew not how he learned at all,
For idly, hour by hour,
He sat and watched the dead leaves fall,
Or mused upon a common flower.

It seemed the loveliness of things
Did teach him all their use,
For in mere weeds, and stones, and springs,
He found a healing power profuse.

Men granted that his speech was wise,
But, when a glance they caught
Of his slim grace and woman's eyes,
They laughed, and called him good-for-naught.

Yet after he was dead and gone,
And e'en his memory dim,
Earth seemed more sweet to live upon,
More full of love because of him.

And day by day more holy grew
Each spot where he had trod,
And after-poets only knew
Their first-born brother was a god.

— *James Russell Lowell.*

STUDY OF THE POEM

1. Give the meaning of each of the following expressions:

a. "Whose slender hands were nothing worth,
Whether to plough, or reap, or sow."
b. "Music that made men's bosoms swell
Fearless, or brimmed their eyes with dew."
c. "Pure taste by right divine."
d. "Made him viceroy o'er his sheep."
e. The eighth stanza.

2. Why are practical-minded people inclined to make light of the poet and his work?

3. What is the chief good that the poet performs for people?

4. Where does the poet go for his inspiration?

5. What poet has made "earth more sweet to live upon" for you? How?

6. If you were to illustrate this poem, which stanza would you choose to picture? Recite it.

7. Read the poem aloud and listen to its music.

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ILLUSTRATIONS OF THE POET'S ART

These tales of the first poet are purely fanciful, of course, and yet what a wonderful truth they carry! Poets have just such power as that suggested. Through their words one can hear the songs of the birds. Listen:

"Summer is coming, summer is coming —
I know it, I know it, I know it.
Light again, leaf again, life again, love again."
Yes, my wild little Poet.

Sing the new year in under the blue.
Last year you sang it as gladly.
"New, new, new, new!" Is it then *so* new
That you should carol so madly?

— *Alfred Tennyson.*

We hear, too, the wailing winds

But the wind without was eager and sharp;
Of Sir Launfal's gray hair it makes a harp
And rattles and rings the icy strings,
Singing in dreary monotone
A Christmas carol of its own.

— *James Russell Lowell.*

What is brought out clearly in the following lines?

I bubble into eddying bays,
I babble on the pebbles.

* * * * *

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

— *Alfred Tennyson.*

What may be heard in these lines?

I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder.

— *Percy Bysshe Shelley.*

Read the following aloud. What does the poet try to make us hear and feel?

Oh the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang and clash and roar!
What a horror they outpour
On the bosom of the palpitating air!

— *Edgar Allen Poe.*

What words in the following two passages suggest the rage of the battle?

> And underneath the cloud, or in it, raged
> A furious battle, and men yelled, and
> Swords shocked upon swords and shields.
>
> — *Edward Rowland Sill.*

> And the rockets' red glare, the bombs bursting in air,
> Gave proof through the night that our flag was still there.
>
> — *Francis Scott Key.*

What does the poet try to bring to our minds in the following lines? Which words by their sound bring the picture intended?

> When the frost is on the punkin and the fodder's in the shock,
> And you hear the kyouck and gobble of the struttin' turkey cock,
> And the clackin' of the guineas an' the cluckin' of the hens,
> And the rooster's hallylooyer as he tiptoes on the fence —
> Oh, it's then's the time's a feller's a-feelin' at his best.
>
> — *James Whitcomb Riley.*

EXERCISE

Find in various selections of verse and prose other lines in which the writer suggests:

1. The song of the birds.
2. The sound of the wind.
3. The music of the water.
4. The noise of a battle or other struggle.

5. The gallop of a horse.
6. The expression of sorrow.
7. The ringing of bells.
8. The lullaby song of a mother.

Copy the lines you find, and notice especially the words the writer uses to suggest the various meanings.

92

THE WORDS OF AUTHORS

Not a little of the author's power comes from his ability to find the right words to express the exact shade of meaning he has in mind. Just as the skillful painter can choose and blend his delicate colors, so the artist-writer finds and puts together his chosen words. Notice how fitting are the words in the expressions:

A tart temper never mellows with age.
— *Washington Irving.*

The little bird sits at his door in the sun
Atilt like a blossom among the leaves.
— *James Russell Lowell.*

The breezes fell as crisp as steel.
— *Edmund Clarence Stedman.*

There is a variety in our orchards called the winesap, a doubly liquid name. — *John Burroughs.*

Fezziwig called out . . . . in that rich, jovial, comfortable, oily voice of his.
— *Charles Dickens.*

Then from a neighboring thicket the mocking bird,
wildest of singers,
Swinging aloft on a willow spray that hung o'er the
water,
Shook from his little throat such floods of delirious
music
That the whole air and the woods and the waves seemed
silent to listen.

— *Henry Wadsworth Longfellow.*

EXERCISES

1. Read the foregoing passages aloud. Point out the well-chosen words.

2. Find in the work of various authors expressions which contain some distinctively well-chosen words. Copy five such lines, underlining the words you think especially effective.

93

SOUND AND SENSE

The sounds of many words we use are full of suggestion.

Read the following aloud, and tell what you hear as they are enunciated distinctly:

whizz	boom	growl
sound	murmur	thunder
shriek	bell	rattle
yell	pop	ticking
shout	rushing	crack

Tell what feeling comes with each of the following words:

smooth	gentle	wild
rough	rude	tame
hard	merry	calm
soft	sorry	soothing

The names of animals and birds and reptiles are often very suggestive; pronounce these distinctly:

donkey	duck	frog
killdeer	whippoorwill	snake
bobwhite	chickadee	chanticleer

Some authors give very suggestive names to their characters; pronounce these:

Scrooge	Gobbo
Fezziwig	Golightly
Ichabod Crane	Becky Sharp
Sergeant Buzfuz	Blood-and-Thunder

What sort of character does each name suggest?
How do the names fit the characters so far as you know them?

EXERCISE

1. Find five more words like those in the first group.
2. Find five like those of the second group.
3. Find five other names of animals or birds, where the sound suggests some characteristic of the creature.
4. Find five fictitious names of persons which suggest the character.

94

LINE INSTRUMENTATION

Very often the author brings together in a line a succession of sounds which suggest the meaning. This is what Professor S. H. Clark calls "line instrumentation."

Read the following extracts from various poems, and tell what the writer intends to bring to the reader by the sounds and rhythm of each line:

What, wouldst thou have a serpent sting thee twice?
— *William Shakespeare.*

I sprang to the stirrup and Joris and he,
I galloped, Dirck galloped, we galloped all three.
— *Robert Browning.*

As the rattle and the rhyme of the tenor drummer's time
Filled all the hungry hearts of us with melody sublime.
— *James Whitcomb Riley.*

Low stir of leaves and dip of oars
And lapsing waves on quiet shores.
— *John Greenleaf Whittier.*

Blow, bugle, blow, set the wild echoes flying;
Blow, bugle; answer, echoes, dying, dying, dying.
— *Alfred Tennyson.*

He has sounded forth the trumpet that shall never call retreat. — *Julia Ward Howe.*

The terrible grumble and rumble and roar
Telling the battle was on once more.
— *Thomas Buchanan Read.*

EXERCISE

Find five different lines in various selections in which the author tries to reflect the meaning by the sounds he brings together. Copy the lines and be ready to read them expressively.

95

EXERCISES IN ENUNCIATION

To be effective in speech or reading, one must pronounce words properly and enunciate the various sounds in them clearly and distinctly. Many persons are so careless in this matter that not only is it difficult to understand what they say, but much of the meaning and beauty of what they speak and read is lost through faulty enunciation.

I

The following groups of words illustrate sounds and words that are especially troublesome. Make sure of the sounds, and then drill on the words till you can say them properly:

1. Singing, drinking, walking, pudding, running.
2. Thing, everything, nothing, anything, something.
3. Studying, carrying, hurrying, marrying, journeying.
4. Government, settlement, president, superintendent, different.
5. Children, brethren, hundred, Mildred.
6. Cranberry, grocery, creamery, celery, refinery.
7. Window, widow, fellow, mellow, yellow, hollow, follow.
8. Oil, spoil, toil, broil, boiler, rejoice, boy, toy, joy.
9. Golden, olden, glory, roll, toll, store, more, roar.
10. New, stupid, Tuesday, you, nuisance, due, tune.
11. South, mouth, drouth, about, our, mouse, house.
12. Horse, corn, born, form, storm, horn.
13. Soon, moon, room, smooth, root, roof, soot.
14. Earth, her, earn, germ, verse, first, birth, dirt
15. Sorrow, to-morrow, borrow, song, long, cloth, dog.
16. Ask, grass, mask, task, pass, after, dance.
17. Air, fair, there, chair, hair, bear, dare, rare.
18. Arm, aunt, alms, calf, half, can't, calm.
19. Play, day, gay, say, hay, way, date, fame.

II

Practice also on the following pairs of words:

1. Celery, salary.
2. Affect, effect.
3. Accept, except.
4. Less, lest.
5. Specific, pacific.
6. Just, jest.
7. Guitar, catarrh.
8. Lose, loose.
9. Finely, finally.
10. Robin, robbing.
11. Cloths, clothes.
12. Formally, formerly.

Increase this list by adding other pairs of words commonly confused in pronunciation.

III

Much faulty enunciation is caused by the speaker's failing to make his consonants clear. Practice on words like the following:

1. Sleep, sleek, sleet, sleeve.
2. Twelfth, breadth, length, sect, depth, strength, width.
3. Particularly, especially, peculiarly, undoubtedly, certainly.
4. Just, worst, crust, finest, youngest, greatest, breakfast.
5. Kindness, goodness, helpless, thoughtless, careless.
6. Give me, let me, was he, I don't know, don't you.
7. Whittle, whistle, wheel, white, when, whether, which.
8. Would you, could you, did you, can you, had you.
9. Occupied, occurred, accuracy, occasion, opposite.
10. This one, that one, which one, let her go, let him do it.

IV

Many words are pronounced carelessly. Make sure of the following. Increase the list by adding others that give trouble, and practice them also:

partner	geography	can	grandma
burst	history	get	handkerchief
creek	spelling	because	kettle
drowned	writing	was	potato
asked	reading	for	tomato
chimney	arithmetic	or	to-morrow
always	physiology	nor	America
catch	poetry	of	jewelry
barrel	library	and	really
cellar	literature	them	usually
climbed	adjective	grandpa	formerly

96

READING LITERATURE ALOUD

Because of the close relation of the sound of words to their sense, because of the rhythmic harmonies, literature yields its best only when properly read aloud. "The ear," say the French, "is the pathway to the human heart." The appeal of the poet is always through "a concord of sweet sounds." If we would attune our hearts to his feelings, we must hear the music of his words.

For thousands of years, literature was spoken, not written. It was recited by the old bards and minstrels and troubadours to the accompaniment of the lyre or the harp. In these days of the printing press, most of our reading is silent reading. This is good so far as it goes; but if we would get the richest that literature has to offer, we must take the advice Longfellow gives us in *The Day is Done:*

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

A RECITAL OF FAVORITE SELECTIONS

Of all the poems and other pieces of literature you have read, which has pleased or inspired you most? Make your choice of some short poem, or stanza, or paragraph, and be prepared to recite or read it for your classmates.

97

COMPOSING POETRY

To choose and to compose his words so that they bring pictures of life to the listener, is the work of the poet. To do this he must see clearly, feel keenly, select his words most carefully, and then set them to the harmonies of rhythm.

Composing poetry is a wonderful art. Have you ever tried it? Have you ever felt the thrill of pleasure that comes from creating a choice line or finding the happy word, or composing the stanza that satisfies the feeling?

You have feelings and thoughts you would like to express beautifully. Every day they come to you as they have come to the poets. Do you not thrill with the glory of a gorgeous sunset, or delight

in the velvety beauty of a rose, or pause to feel the wonder of the snowstorm? Have you not heard the music of the winds, the clap and rumble of the thunder, the wild, liquid trill of the meadow-lark, the song of the stream?

That is the reason why you can enjoy the poet's wonderful interpretation of these things. But why should we always wait for the poet to open our eyes to the wonders of the world about us? Why not sometimes try to be poets ourselves and help others to see and feel the things that thrill us? It is possible that you may create a really beautiful poem. At any rate, to try to do so will help you to see more beauty and meaning in life, and in the poems through which the masters have thrilled the hearts of men.

TWO YOUNG POETS

The following poem was produced by a boy in the eighth grade. Does he make us see the pictures that he saw and thrill us with his feeling? He was making abalone shell hatpins and brooches when he composed it:

THE ABALONE SHELL

Oh, to be back in my beautiful home,
Where once I lived 'neath the sparkling foam
Of the bright, blue waves that soothed and combed
The moss, that grew in dull green domes
Around my feet.

As the ages passed, I loosened my hold
And was borne up by the briny cold water

That swished and tore
Upon the beach with a mighty roar—
The breakers.

As the tide receded, I was left on the shore,
Picked up and piled with hundreds more
In the rear of the famous shell-store
Of Santa Barbara.

And as they ground my coarse coat away,
My beauties revealed to the bright light of day,
Then I was cut into ornaments rare—
Rings and brooches and pins for the hair,
To deck my fair lady.

— *Robert Collier.*

The following poem was written by a girl in the seventh grade:

A WESTERN SUNSET

All things are wrapped in silence
The sun is setting low;
The river, hills, and valley
Reflect the gorgeous glow.

The sky is crimson, pink, and gold,
With blue and purple shades,—
All blend in one great flaming mass
Till light of evening fades.

The lake—a sheet of moving gold—
Reflects the flaming sky;
The hoary crags, so brown and bare,
Echo the sea gull's cry.

The ripples from the water's edge
Laugh and play with glee,
While slowly from the mountain ridge
Night comes, unwillingly.

— *Isabel Bacon.*

98

WRITING POETRY

I

Try to express yourself in verse. Let these suggestions help you think of some beautiful thought or feeling you wish to express. Set that feeling to the music of some rhythmic measure, and produce a poem.

FALL PICTURES

Suggest the richness, the color, the wealth of harvest time; or,

Take the soberer feeling—the falling leaves, the fading flowers, the birds' farewell.

WINTRY WINDS

Make us feel the crispness and vigor of the season, the fireside cheer.

Take the sleighbells and the snow sports.

MOUNTAIN SCENES

The craggy steeps and rugged slopes.
The canyon wilds, the pines, the sagebrush.

PRAIRIES WIDE

The grassy hills and winding streams.
The meadowy stretches.

IN THE WOODS

THE BIRDS

Take a bird that you love, and picture it. Make your words and lines suggest its spirit.

THE OCEAN

Make us see and feel the rolling, foam-capped waves.

THE WOODS

Among the trees, the wildwood. Sing a nutting song, a swing song, or something else.

THE CITY

The life and spirit and tense struggle of the city. Picture the policeman, the fireman, the newsboy, or others.

OCCUPATIONS

Some hearty laborer at his task — the farmer, the smith, the miller, the cobbler, the lumberman, the nurse, the cook, or some other.

BOYHOOD AND GIRLHOOD

Give us a romping picture. Write a song of playtime, a game song, a nonsense rhyme.

OUR COUNTRY

Sing of its spirit, of our flag, of some hero or heroine.

SCHOOL SONGS

Compose some song expressive of the spirit of your school, your class.

II

NONSENSE RHYMES

Your verse work need not all be of a serious sort. Let some of it be lightsome, merry, or rollicking, if you will. Try some of the following exercises:

MOTHER GOOSE UP-TO-DATE

Let each pupil contribute some merry Mother Goose melody. The following example came from grade pupils

Little Bob Warner
Sat in a corner,
Trying to do a sum;
His face showed despair,
As he scratched his brown hair,
To make the right answer come.

NONSENSE ALPHABETS

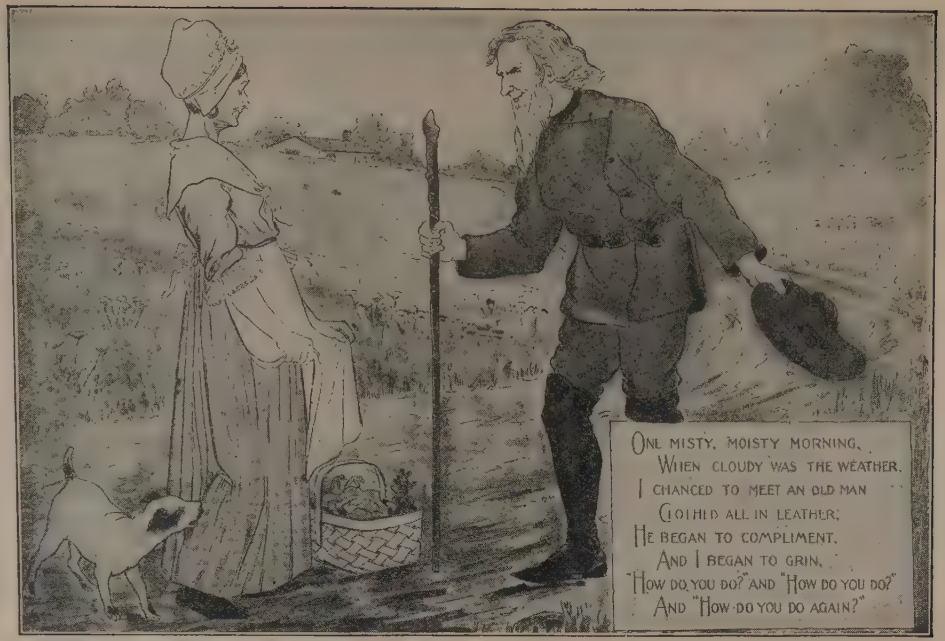
Try to create a nonsense alphabet on the birds, the flowers, or the animals, or you may even make one on your schoolmates, if you will be careful not to say unkind or hurtful things. For example:

A stands for Alice, a shy little elf,
Who works her arithmetic all by herself.
B stands for Bobby, the boy who plays tricks;
If Teacher should catch him, she'd take down her stick.

III

OTHER JINGLES

Merry school songs, spring songs, songs of play, rhymes for games, acrostics, jingles that joke, and


ONE MISTY, MOISTY MORNING,
WHEN CLOUDY WAS THE WEATHER,
I CHANCED TO MEET AN OLD MAN
CLOTHED ALL IN LEATHER;
HE BEGAN TO COMPLIMENT,
AND I BEGAN TO GRIN,
"HOW DO YOU DO?" AND "HOW DO YOU DO?"
AND "HOW DO YOU DO AGAIN?"

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ONE MISTY, MOISTY MORNING

other jolly verses may be created. The best of your results may be used in various ways.

A FURTHER SUGGESTION

There are many beautiful subjects on which verse can be written. Try several of those suggested, or others you like better. Do not try to make your poems too long. The best songs are generally only from two to four stanzas in length. Express your feelings in your own way.

Write your poems neatly. What is the rule for capitalizing the lines?

99

THE MUSIC OF VERSE

One of the principal characteristics of verse is its rhythm, or musical movement. Prose has rhythm, too; but the rhythm of prose differs from that of verse. Prose rhythm is freer, more irregular. The rhythm of verse is measured. Prose has a movement much like that of the mountain stream. Now it glides, now it leaps, now it ripples, now it eddies. One can hardly anticipate what next it may do. The music of verse is more like the regular cadence of the waves of lake or ocean on the shore.

The word **verse** means **turning**. At the end of each line the writer turns to the next line. The lines are definite, regular. They move forward in a

kind of wavelike motion, each line containing a certain number of metrical feet. Observe:

Tell me | not in | mourn ful | numbers,
Life is | but an | emp ty | dream.

Each foot, as you observe, contains a certain number of syllables, one of which is accented, or stressed. In the foregoing example, the first syllable in each foot is stressed. This is called falling rhythm. Sometimes the last syllable receives the accent. This is called rising rhythm. Note:

He clasps | the crag | with crook | ed hands
The smith | a might | y man | is he

Some lines of verse contain two unstressed syllables with one that is stressed. Note:

Bird of the | wil der ness
Blithe some and | cum ber less.

But our love | it was strong | er by far | than the love
Of those | who were old | er than we

Many varieties of verse result from the effort of the artist-writer to find the verse music that best blends with his thought and feeling. Various names are applied to the different kinds of verse. It is not essential to the present purpose that you learn these names now. It is necessary, however, that your ear be trained to hear the harmonies of verse and prose. This will help you greatly both in reading and in composing.

EXERCISES

I

Take a stanza from *The Shepherd of King Admetus*. Scan the lines, that is, mark the syllables that are stressed; then divide the lines into metrical feet. Note that a foot ordinarily contains one stressed and one or two unstressed syllables. It always contains one stressed syllable.

II

Find, in various poems that you know, five different lines of verse, each of which is constructed unlike the others. Try to get those that show different emotions; as, sorrow, joy, heroism.

III

Divide the following lines into metrical feet and mark the stressed syllable in each foot:

1. When Freedom from her mountain height,
   Unfurled her standard to the air
   She tore the azure robe of night
   And set the stars of glory there.

2. Twilight and firelight
   Shadows come and go;
   Merry chime of sleighbells,
   Tinkling through the snow.

3. 'Twas the night before Christmas, when all through the house
   Not a creature was stirring, not even a mouse.

4. How do you like to go up in a swing,
   Up in the air so blue?
   Oh, I do think it the pleasantest thing
   That ever a child can do.

THE NEWSPAPER

100

HOW NEWSPAPERS ARE PUBLISHED

What do you know about the making of the newspaper?

Every day or so newspapers are dropped at our doors, or brought by the mails, their pages covered with news from all over the world.

1. How are they filled with news so quickly?
2. How is the news gathered and written?
3. How are the editorials that fill part of the paper produced?
4. How are the advertisements produced?
5. How is the newspaper printed?
6. How are the papers sold and distributed?

Be prepared to talk briefly on any of the foregoing questions, or to give some interesting experience you know in connection with any of them. If possible, a class visit to some newspaper should be arranged before the points suggested are discussed.

101

THE WORK OF THE REPORTERS

The reporters are the news-gatherers and news-writers. In the smallest communities where newspapers are published, the editor is generally his own

reporter; but in the larger cities there are many of these news men. Every large paper has its staff of them constantly at work gathering and writing up the news. The reporter's business is to find news and to tell it. He must learn how to think and to write quickly, for news is not news if it be allowed to grow old.

What do you know of the work of the reporter? Tell what you can of his labors.

WRITING NEWS

To write an interesting news item is not an easy task. It takes skill and practice to tell such a story well. But some suggestions and study of news writing will help you get that skill more quickly.

What? Where? When? Why?— these words in bold type were hanging on the wall of a certain reporters' room which the author visited recently. The words aroused his curiosity; he inquired of the city editor, who was kindly explaining the workings of the newspaper, what they meant.

"Oh, that," said he, "is our way to tell our reporters what we expect of them. We want them to make those points clear in their news stories. A news article should tell all of these things: What happened? Where? When? What caused it?"

"What do you regard as a well-written news story?" asked the author.

"One that moves briskly, that is told in clear, simple, and vivid language," replied the editor. "We want plain but effective words and sen-

tences; and more, we insist that our reporters give the story in a nutshell in the first paragraph. Details of interest may follow, but the opening paragraph should contain crisply, concisely, the full story."

"Why is that?"

"For two reasons," he replied. "In the first place, it is good composition to give your readers a general view of your subject at the outset. In the second place, if it should happen, as it often does, that the space is needed for other or more important news, we can begin at the end of the story and cut it down paragraph by paragraph till we come to the very first paragraph, and still we have our story in a nutshell.

"If you would care to see what we newspaper men regard as one of the best news stories ever written, here it is. This is taken from the Associated Press. Test it from all the points suggested, or from any other, and you will agree that the reporter who did this article made an almost perfect piece of news composition."

The story referred to by the editor is reprinted on the following pages.

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A WELL-WRITTEN NEWS STORY

NIAGARA'S GREAT ICE BRIDGE BREAKS

Goes Down River Carrying With It Two Men and a Woman To Their Death

FOUR OTHERS BARELY ESCAPE

Burrell Heacock Loses His Life Trying To Save Eldridge Stanton And Wife

NIAGARA FALLS, N. Y., Feb. 4. —The great ice bridge that has choked the river channel between the cataract and the upper steel arch bridge below the falls for the last three weeks broke from its mooring at noon to-day and went down the river, taking with it to their death a man and woman said to be Mr. and Mrs. Eldridge Stanton of Toronto, Canada, and Burrell Heacock, seventeen years old, of Cleveland, Ohio.

Four other persons were on the ice at the time but managed to get ashore in safety.

The bridge was considered safe. For weeks the great fields of ice had been coming down the river, piling up against the barrier until it was sixty to eighty feet thick, and, under the influence of mere zero weather, the great mass had become anchored firmly to the shore. The jam was about one thousand feet wide, and in some places a quarter of a mile in breadth.

Hero Sleeps in Whirlpool

For weeks it had offered safe passage to parties and to-day an immense crowd of excursionists came to view the winter wonder of the river. Had the accident happened an hour later, hundreds would have lost their lives, for the crowd was moving into Prospect Park in the elevators that run down the cliffs for the purpose of venturing out upon the ice.

Somewhere deep in the great whirlpool to-night sleeps the man partly identified as Mr. Stanton, who twice put aside chances of rescue in order to remain with his terror-stricken wife, and who, in the shadow of death — just at the break in the rapids — spurned assistance for himself and attempted to bind about the woman's body a rope dangling from the lower steel arch bridge.

Gives Life for Others

The lad, Burrell Heacock, was of the same mold. Had he not turned back on the ice to give assistance to the man, he, too, might have made the shore.

On the bridge, where it tore from the shore, besides these three were Monroe Gilbert of this city; Ignatius Roth of Cleveland, Heacock's companion; William Hill, an old river man; William Lablond, river man; and an unidentified Italian.

Hill's shack was nearest to the American shore. When he heard the grinding and crushing of the ice, he ran at top speed toward the Canadian shore, calling to the others to follow him. Lablond gave them warning that safety lay

in that direction. Gilbert and the Italian followed their lead, but the others became confused. By the time they had regained their composure, the bridge was moving fast down the river.

Woman's Strength Spent

The man and the woman started first toward the American shore, but they were stopped by a lane of open water. Back they ran again toward the Canadian side, turned about and made for the American side. When hardly more than fifty yards from the rocky shore, the woman fell on her face, utterly spent.

"I can't go on; I can't go on," she cried, "let us die here."

All the time the great field of ice went on, breasting the terrible outrush of the Niagara Falls Power Company's tunnel outflow, the mightiest current in all the river, without being broken. As the woman fell, the man strove to get her to her feet again and tried to drag her along the ice, calling to Roth and Heacock for assistance. Heacock turned back to the couple and helped support the woman. The act cost him his life.

Roth Struggles Over Ice

Roth struggled along over the hummocks of ice, gaining close to the open stretch of water at the Canadian end of the jam. There were men on the shore ready to give him assistance. Lablond, Hill, William Cook, and Superintendent Harry King of the Ontario Power Company were on the shore. They were stationed at the bottom of the cliff just at the foot of Eastwood Street, Niagara Falls, Ont. Roth was afraid to trust himself in the icy waters.

Boy Dragged Ashore

Lablond jumped out to the field of ice with a rope, and half carried, half dragged the boy ashore.

The men then made an effort to reach the other three on the ice floe, but at a point about six hundred feet below the steel arch bridge the ice bridge broke into two great fields. One section anchored near the hydraulic powerhouse.

The moving floe with the three helpless beings passed slowly down the river.

Meantime Niagara Falls firemen were sent to the lower steel arch bridge and there took station with a rope. Canadian firemen had two ropes down the cantilever bridge, which is about three hundred yards above the other structure.

Ice Floe Breaks in Two

A quarter of a mile from the whirlpool rapids, the floe on which the three were borne broke into two sections, the man and the woman on one, Heacock on the other.

Heacock saw the ropes dangling from the bridge and made ready to catch one. Coolly he took off his overcoat and poised himself on a tossing floe. In his course there dangled one rope and a second was moved toward him. He caught that held by Pat Kelly, an Ontario police officer, and about twenty railroad men, and jumped free of the ice.

The sag of the rope led him into the chilly water up to his waist and he was battered frightfully by three successive floes of jutting ice.

Not content with the efforts of the men above to draw him up, he tried to assist himself hand over

hand. The ice ducking had sapped his strength. He stopped trying to pull himself up and hung limp on the rope, which spun him around like a top. Kelly and his men pulled steadily. Ten feet, twenty feet, twenty-five feet, up he came. The great crowd on the bridge cheered.

Death of a Brave Boy

The boy hung on, trying always to get himself or his leg wound around the rope. Then his hands began to slip. He sought to get hold of the rope with his teeth, but could not. Finally, just as he was about sixty feet clear of the water, his head fell back. He was utterly spent. He lost his grip and plunged far down into the stream. When he came up his face turned toward the great wave and he feebly moved his arms into the breast stroke.

The rush of water was too much for him and he was sent racing on into the seething waters. For half a minute he was in view and then he disappeared in the spume.

Heacock's failure was witnessed by the man on the other ice floe. The woman apparently dared not look. The man appeared calm as he in turn prepared to make a play against death.

As the couple swung under the cantilever bridge the man grasped a rope and tried to put it about the woman's waist. The force of the current was too much and the rope parted.

Last Chance is Lost

There was still another chance—the rope that was dropped from the lower steel arch bridge by the Niagara Avenue firemen. As the floe went into a swift drift the man caught it, and hung on. He was given slack and tried to wind the rope about the woman's waist. He fumbled as though his hands were numb.

When he could not tie the rope about the woman, he let it go.

Apparently there was no thought of himself. He raised the woman to her feet, kissed her, and clasped her in his arms. The woman made as if to cross herself, then sank to her knees. The man knelt beside her, his arms clasped close about her.

The ice held intact until it struck the great wave. There it was shivered and the gallant man and the woman at his side disappeared from view.

STUDY OF THE NEWS STORY

I

1. What does the first paragraph of the foregoing story bring to the reader?

2. What detail does the second paragraph add to the story? the third paragraph? the fourth? the fifth? the sixth? the seventh? the eighth? the ninth? the tenth?

3. What picture is presented in each of the succeeding paragraphs?

4. What feelings are inspired by the story?

5. In what ways was splendid heroism shown?

6. What shows the heartfelt sympathy of the people who saw the tragedy?
7. What kind of paragraph does the reporter use throughout?
8. What do you notice about the simplicity of words he chooses?

You will be interested to know that the writer of this story is W. C. Meldrum, editor of *The Niagara Falls Cataract Journal*, and a correspondent of the Associated Press.

II

OTHER NEWS ITEMS

Find in some newspaper an item of three or four paragraphs which meets the requirements made by the city editor quoted.

1. Make sure that it tells its story in the first paragraph.
2. Make sure that the language is clear and simple.
3. Make sure that the story moves.

Give the topic of each paragraph.

III

MAKING NEWSPAPERS

No exercise in language work is more interesting and richer in returns than that of making a newspaper. There are several ways in which a class or school may readily work out this suggestion. As a preliminary exercise, let all become reporters.

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WRITING NEWS STORIES

I

All accounts of things that have happened are known to the newspaper man as "stories."

Think of something you have experienced that would make an interesting news story. It may be

some school event or some unusual happening in your community. Get something unusual.

Write your news story simply and vividly.

Try, as suggested, to give the gist of the happening in the first paragraph. Add two or three or more paragraphs of detail.

Remember the "what, where, when, why" suggestions. Read your results; then try again.

II

ACTING AS REPORTER

Interview some one who has a news story. It may be teacher, classmate, parent, neighbor, acquaintance, or even business man or official. Get the details of some bit of news as clearly as you can.

Write your news story in a clear and interesting style.

III

A SCHOOL PAPER

Produce a paper giving the news of your school or of the schools of your district.

Let the pupils of the class be divided into groups of two, three, or more each, and let each group be given a certain part of the reporting to do. One group, for example, might report the news of the teachers; others might take certain grades; still others take the high school, if you have one. Thus all would be given special fields of work.

The paper, on a certain day, might be published in manuscript and read.

IV

A TOWN EDITION

If you live in a town or a city, you may try reporting the news of the community. The pupils again may be divided into groups and each group be given its special field, or "run," as the newspaper men sometimes term it. One group could take business news; another, official news; another, the police and fire department; another, society; another, the schools; and so on. Let the news be gathered and written, and the best of it published in a manuscript edition of your paper.

V

A SCHOOL-CITY PAPER

Make your school into a city with streets named, business districts, residence portion, etc.

Publish a paper in manuscript. Let the various pupils of the class play the part of reporters again; but assign them to special departments. Give attention to all these departments:

Foreign News (let this be the town news).
State News (the school as a whole).
Local News (your classroom).
Sporting Page (athletics, plays, games).
Theaters (your entertainments, etc.).
Society (gather this from all the grades).

WHAT TO WRITE ABOUT

One thing you should aim to do is to keep your news notes about things you know well—things

close to your lives—rather than about things too far removed from you.

These topics should prove suggestive of things to write about as news stories from your own lives:

1. A playground mishap.
2. A special program by some class.
3. A party at home given by some pupil.
4. A bit of excitement in the neighborhood.
5. A school contest.
6. An exciting game.
7. A school scare.
8. An interesting exercise.
9. Why Tom came late.
10. News notes from the various teachers.
11. Jottings about boys and girls in school.
12. Saturday news notes.
13. News from other schools.
14. Town excitement as experienced by boys and girls.

A FURTHER SUGGESTION

It is possible that if your news reporting is skillfully done, some of the best of it may be welcomed by local papers. Or there may be ways of your printing an edition or more of your paper later, after the other phases of newspaper work have been studied and practiced.

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THE EDITORIAL

The editorial is a discussion, generally of current problems or current events.

It is the work of the editor to help direct or shape

public opinion and to interpret for the people the things that are going on. He is, in a way, the voice of his paper, giving opinions on this or that, trying to lead people to think his way about certain subjects.

Such work may seem far removed from your lives. Perhaps you feel that you have no opinions to express. But this is certain, young people are constantly expressing their opinions, and most vigorously, too, sometimes, especially if they feel that their rights are being trampled on. Have you never heard rather warm discussions and debates on the playground and elsewhere among boys and girls?

I

SUBJECTS FOR YOUNG EDITORS

What questions of the day are you especially interested in? There are many vital subjects. We hear much now about the **high cost of living.** What have you to say on this question? Is it too deep for you to solve? Then put it in this form:

What can boys and girls do to help reduce the high cost of living?

Write an editorial on the subject.

II

SUGGESTIONS ON WRITING EDITORIALS

The chief aims of the editorial are to convince and to persuade people. To do this, it must—

1. Be clear and to the point.
2. Be so brief as not to tire the reader's patience.
3. Stir the reader to thought or action.

An effective editorial generally begins with a sentence that challenges the reader's attention. Then clearly, logically, it develops its points. The close is usually some sentence that reinforces the main thought, leaving the reader stimulated to further thought or action.

The following editorial is illustrative of one way of dealing with a subject that is close to the lives of boys and girls:

PUBLIC PLAYGROUNDS

Should children be provided with public playgrounds?

All right-thinking people agree that children should play, and most children are given ample time to indulge in pastimes. But where and how do they play? Are not most of their leisure hours spent in haphazard romping through the fields, over vacant lots, around the streets, or loitering about other public places?

What are the results?

Investigators have found that about one third of the accidents to children occur while they are playing on the streets. The records, too, of cities where playgrounds have been established prove that street accidents can be lessened from fifty to seventy-five per cent. by giving children suitable, well-equipped, and well-supervised playgrounds.

The moral cost, too, of our neglect to provide such wholesome places of amusement for the young far outweighs the physical cost. Most of the sins for which we pay so dearly spring out of misguided pleasure-seeking. The street corner is one of the nests in which evil is hatched. If we would break up these breeding places of sin, we must provide something better.

A CITY PLAYGROUND

Boys and girls want to do right, and they will do it if they are given the right environment and direction. It is one of their natural rights to have good places in which to play.

This right was recently recognized in a certain city when the children petitioned the city officials for the establishment of public playgrounds. Said the mayor:

"For the first time in the history of the city, the boys have exercised their right and have come to the city hall to make demands for what they want. You have done right. City officials are your servants as well as the servants of the poeple who vote for them. Cities would be better if the boys and girls took more interest in them. . . . You may all want more than I can give you. But I will promise you on my word of honor, as a captive of war, that you shall have at least two public playgrounds, and a swimming pool — possibly two."

Then hundreds of voices joined in a cheer for the mayor and public playgrounds.

III

OTHER SUBJECTS FOR YOUNG CITIZENS

Why should not boys and girls take part in the affairs of their city and county? A good many vital problems might be better solved if the young citizens would help solve them. The following topics suggest a few of the things on which young citizens should be thinking and expressing their opinions. Choose, from these or other topics, one on which you have something worth saying,

and write a convincing editorial expressing your views, or discuss any of these questions orally in class, then write on the one on which you feel most strongly:

1. A Square Deal on the Playground.
2. How Pupils Rob One Another of Their Rights.
3. Schoolroom Wastes as Public Graft.
4. What it Costs to Smoke Cigarettes.
5. The Real Coward.
6. Knighthood in the Twentieth Century.
7. Overdressing.
8. The Labor Question with Boys and Girls.
9. The Cost of Disorder.
10. The Pleasure of Courtesy.
11. Personal Cleanliness: Why it Pays.
12. Wasting Life.
13. The Spendthrift.
14. How to Increase One's Earning Capacity.
15. Why Some Boys and Girls Succeed.
16. Regularity as a Time-Saver.
17. The Rights of Pupils.
18. The Rights of the Teacher.
19. Every Boy and Girl a Producer.
20. Dangers of Being Unclean.
21. How to Spend a Holiday.
22. What Every Pupil Can Do to Help Make School Better.

Find in some newspaper or magazine an editorial of one or two paragraphs. Select one that makes its point clearly and concisely.

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DEBATES

Many of the questions discussed in editorials are open questions; they have two sides. Such questions would often make opportunity for interesting debates.

Take questions like the following:

1. Resolved, that disorder is a greater barrier to success than irregularity.
2. Resolved, that the cost of living is doubled by preventable waste of food, clothing, time, and other things.
3. Resolved, that wealth is responsible for more failures than poverty.
4. Resolved, that life in the country is preferable to that in the city.
5. Resolved, that every grammar-grade boy or girl who is physically able, should be self-supporting.
6. Resolved, that carelessness is the most costly of habits.
7. Resolved, that every boy and girl should learn to produce something worth while.
8. Resolved, that the recreation one creates for one's self is more enjoyable and more profitable than that which is provided by others.
9. Resolved, that uncleanliness is the greatest foe to health.
10. Resolved, that ability to speak effectively is more important than ability to express thoughts effectively in writing.

SUGGESTIONS

It will be well at times for you to debate a question, and then write an editorial on whichever side you desire.

Make an outline of the points that may be made on both sides of the question. Prepare both to present the points on the side you choose and to answer the arguments those on the other side may make.

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A STATE-DAY EDITION

Many newspapers get out special editions in honor of certain holidays or of certain occasions. As a final issue of your school paper, plan to have an edition in honor of the state in which you live.

There are many good results to come from such an effort:

1. It will increase your love for your state.
2. It will open your minds to the beauties and the resources of the land in which you live.
3. It will help others to appreciate your state.
4. It will give you greater skill in writing.

I

PLANNING THE EDITION

There are many ways of working out such an issue. The following is only suggestive.

Your main object here is not to write a newspaper, but to reflect your state at its best. You will need therefore to produce:

1. Brief articles picturing in an attractive way the

scenic beauties. Do not attempt too large a subject. See suggestions on the descriptive paragraph, pages 52–55.

a. The natural wonders, mountains, lakes, and other natural attractions.

b. The resorts, parks, and other pleasure places.

2. Articles explaining in an attractive way the various resources:

a. The farms, the orchards, the live stock.

b. The mines—coal, gold, silver, etc.

c. The manufactories—lumber mills, flour mills, and others.

3. Bits of the history of your state:

a. Picturesque stories, Indians, pioneers.

b. Prominent men and women who have made the state.

c. Chief events in building the state.

4. Stories (fiction):

a. Created tales reflecting the spirit of the state. Take picturesque characters and create stories about them.

See suggestions in the succeeding chapter on Writing Stories.

5. Poems: Write songs and other poems in praise of the state in which you live.

6. Articles concerning the schools and other public buildings. Choose one whose story you know and tell the history of it.

II

A SUGGESTION

There are two ways by which all this may be accomplished:

1. Make the work competitive. If there be time, each pupil may try to produce something under each of

the five heads given. Then the two or three best productions from each subject group may be selected by disinterested judges to comprise the final paper.

2. The pupils may be assigned various parts; as,—

a. Several literary writers may be selected by teacher or pupils, to write the stories and songs.

b. Others may be assigned special articles to prepare. One pupil may write up the sheep industry, another the cattle, another horses, or farming, or fruit growing. This will give opportunity to select those who know most about certain things, to write on them.

c. Still others may picture the scenic wonders.

d. Others may tell the historical tales.

III

FURTHER SUGGESTIONS

Discuss and decide on a plan you like. It may be well to elect an editorial staff to manage the work, to get into shape the various articles produced, to write the advertisements, to design an art cover, etc.

You will need:

An editor-in-chief.

A literary editor or two.

Editors for the various departments; as, agriculture, mining, stock-raising, commerce, manufacturing, education.

Historical editors.

An artist or two.

A business manager or two.

You may think of other needs.

The foregoing plan is only suggestive; it should be modified to suit the conditions of the school. For a rural school it may be

better to try only a few of the various phases of the work. The editorial staff will be smaller. Work out the suggestions to fit your conditions.

IV

ILLUSTRATIONS

By using drawings, initial letter work, attractively sketched titles, kodak photographs, clippings, and other pictures, you can make your edition very attractive.

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A STATE-DAY PROGRAM

To enjoy your work to the fullest extent, as well as to pay honor to your state, a program or other celebration should be planned. Use your own writings for this program:

1. Your songs set to music.
2. Your stories. (Select one or two of the very best to be read.)
3. Your most effective articles on various topics.
4. Your best historical tales.
5. Your editorials or addresses.

OTHER SPECIAL EDITIONS

If time permits, other special editions of the paper may be produced during the year. The following are offered as suggestive:

1. A Christmas number.
2. A patriotic number in February.
3. A vacation number.

Or you may have other occasions that you would like to remember.

WRITING STORIES

108

THE FICTITIOUS STORY

Most of the books read to-day contain fictitious stories. Some of these are partly true to fact, some are wholly fanciful. All of them aim to reflect, in a realistic way, the life that they portray, whether it be real or imaginary.

Creative story-telling is one of the great arts. It requires artistic skill to develop an interesting story in a convincing, true-to-life style. Something of the story-teller's genius seems necessary to do it well; yet everyone can by study and practice develop skill in story-telling.

ESSENTIALS OF AN EFFECTIVE STORY

I

Every story must have characters. These characters, to hold the attention of the reader, must be distinctive, picturesque, in some way. It is not enough that they be merely men and women, unless they are to play the minor parts or make a kind of human background for the principal characters.

II

The characters in the story should reveal human qualities. Sometimes animals are used as characters,

but these generally are personified, or made to act and talk like persons. Even imaginary beings are often the characters of a story; but they, too, are given human qualities. We could hardly understand and sympathize with their struggles were not this so.

III

The story must have a plot. Some one has said that it takes two things to make a story—people and trouble. And this is largely true. It is the trouble element that makes the plot. Mere action is not sufficient. For instance, one might say:

The farmer arose at six, dressed himself, washed his face, ate his breakfast, milked the cows, and drove them to the pasture.

Such a sequence of action has no center of interest, no plot. But let something unusual occur. Let the farmer's horse run away with him, the cows stray into a neighbor's cornfield, a quarrel result, or some other unexpected thing happen, and the story immediately possesses the interest element. It is the extraordinary event thrown into the ordinary currents of life that causes the story.

EXERCISE

Think of the stories that have held your interest. Be ready to give the plot of one of them. What was the chief cause of the sequence of actions that made the story? Who were the distinctive characters of the story? What were the opposing forces? Write a brief synopsis of the story.

IV

Every story has three essential parts.

1. The introduction, in which the situation is stated.
2. The struggle between the opposing forces.
3. The resolution of the difficulties.

In the drama, or acted story, these parts are presented in the form of acts. The first act generally introduces the characters and reveals the problem or difficulty to be solved. Then comes the struggle, the developing of the plot, which continues, in the most effective plots, to grow more complicated till, near the close of the play, by some sudden stroke of fortune the knotty problem is untied, or cut, and the play ends.

Think of some play you have seen, and tell what parts of the story each act gave to the audience.

The narrated story is like the acted story in these three essential parts. It can be changed to the dramatic form by omitting the descriptions and explanations and changing the form to dialogue; some of the explanatory matter has, of course, to be put into the dialogue.

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DRAMATIZING STORIES

I

Take any of the following well-known stories, or some other classic short story you know well, and outline it as a drama, (1) making a list of the

characters, and (2) planning each act, by giving a brief synopsis of it:

King Robert of Sicily.
Cinderella.
Old Pipes and the Dryad.
The Birds' Christmas Carol.
The Courtship of Miles Standish.
The Legend of Sleepy Hollow.

Why would the last story be difficult to give in the form of a play?

II

Choose some plan that you like for a play and after working out the dramatization in full, present it, if you desire, for the entertainment of yourself and others.

110

CREATIVE WORK

I

STORIES FROM EXPERIENCE

Think over the experiences of your life. What event has occurred in it which would make the basis for an interesting story? In every life there are to be found the materials for a good story when one learns how to look for them.

What is the most dramatic situation that has come within your experience? What caused it?

What is the most picturesque character you know well? What event in his or her life might make an interesting story?

Choose some character you would like to portray in action, or some interesting incident out of your

experience, and develop a story from it. You need not confine yourself entirely to facts; but be true to the life you try to reflect.

The following titles are offered as suggestive:

1. A Campfire Tale.
2. Capturing a Ghost.
3. A Humble Hero.
4. The Turning Point.
5. Aunt Becky's Romance.
6. The Deserted Cabin.
7. The Runaway.
8. A Schoolgirl Scare.
9. A Fairy Tale of To-day.
10. A Dog Story.
11. Lost.
12. The Haunted House.
13. A Boy Prank.
14. A Sailor's Yarn.
15. A Cowboy Story.

Use any of the foregoing titles or another more fitting to the story that these may call to your mind.

II

HISTORICAL STORIES

By talking with your parents, grandparents, or others, discover, if you can, some tale connected with the history of your community which has a dramatic situation in it. Get the facts and the spirit of the story well in mind, and then try to present it vividly, truthfully.

What are the picturesque characters of your locality? What have been their struggles? How

have they met and mastered them? Join your classmates in a hunt for these charming old-time tales. Perhaps you would enjoy a friendly contest in the telling of them.

You may even wish to work out a dramatization of some of the best that are produced.

Use any of the following suggestive topics or similar ones:

1. Grandma's Wedding Ring.
2. The Best Story I Know of Early Days.
3. A Strange Friend in Need.
4. A Real Indian Story.
5. The Stolen Child.
6. Grandfather's Favorite Tale.
7. A Thrilling Moment in the Old Trapper's Life.
8. How the Battle was Won.
9. The Old Settler's Story.

III

REVIEW

Review the suggestions given in the sections on "How to Tell a Story" and "How Stories Are Constructed."

Study again these topics:

1. Choosing a title.
2. Beginning the story.
3. How to make the story move.
4. The choice of words.
5. The use of conversation.

TRAVELERS' SKETCH BOOKS

What is the most interesting trip you have ever taken? This question was put to a certain eighth-grade class not long since, with the result that the pupils reported journeys to half of the states of the union, trips to Yellowstone, the Yosemite, the Grand Canyon of the Colorado, the Columbia River, and many other interesting places.

A HUT IN THE BLACK FOREST OF AUSTRIA

111

TRAVEL TALKS AND SKETCHES

SUGGESTIVE TOPICS

Let the following topics suggest something to you in the way of travel experiences on which you might talk or write a series of little sketches:

1. Vacation Rambles.
2. A Camping Trip.
3. The Roundup.
4. Canyon Scenes.
5. A Prairie Journey.
6. A Railroad Trip.
7. Boating on the River.
8. By the Seashore.
9. Pen Sketches of the Mountains.
10. Among the Pines.
11. Ranch Experiences.
12. Snapshots of a Great City.
13. Rambles Around Home.
14. In a Mining Camp.
15. Summer on a Farm.

Using as guides the suggestions just given, select the most interesting travel experience you have had.

I

Prepare a five-minute talk on some charming incident or scene you remember well.

Take your hearers with you.

Help them to see and enjoy what you liked.

If you wish, use pictures or maps or blackboard drawings to illustrate and explain.

II

Write a series of little sketches of the incidents and scenes of the journey.

Plan your sketches.

Leave out unnecessary introductions.

Do not attempt to tell everything.

Choose a few things which stand out. Write on each of these.

For illustration, should you have as a general subject, "The Yellowstone Park," you could not well tell everything about this wonderland. Rather would you choose some distinctive features; as,

1. Watching "Old Faithful" Play.
2. Where Wild Bears are Tame.
3. The Painted Canyon.
4. A Fishing Experience.
5. Tourist Troubles.

Each of these little subjects could be developed by itself, and then all be brought together in a little booklet under some general title; as, In the Land of Yellow Rocks.

The booklet could easily be illustrated in various ways and be made very attractive.

Let each select such a general subject as those suggested and write several little sketches under appropriate sub-titles, then develop the travel sketch book as suggested, with illustrations.

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LETTERS OF TRAVEL

Perhaps you have some friend to whom you would like to write a real letter of travel, or it may be you can arrange a correspondence with some other schools in other states, or even in your own state, and share experiences with them.

113

THE DIARY OF TRAVEL

Still another interesting form of travel expression is the diary. In a chatty style, you can relate your daily experiences and describe the new sights as they come. This form becomes delightfully realistic if it be actually kept during the trip. It is possible you have such a diary; it may be you can retouch it and use for this exercise.

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BUSINESS CORRESPONDENCE

In arranging your trips, certain business must be done. You must choose your route of travel; if by rail or steamer, you must purchase your ticket and order a berth reserved; you are often obliged to write or wire for hotel accommodations, and other items of business are constantly coming up in the course of your journey.

EXERCISES

I

Write a telegram of ten words asking that a room or a berth be reserved for you.

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ALONG THE TRAIL

II

Write a night letter of fifty words to some friend who is to meet you. Appoint the time and place and give such other instructions as you may think necessary.

III

Write a real letter to some steamship or railroad company asking for circulars or illustrated pamphlets with which it advertises its routes and the trips to be taken over them. You will find many of these pamphlets advertised in the various magazines. The companies are usually very glad to have requests which help to spread their advertising material. Some of the pamphlets may cost a few cents in stamps, but such are usually beautifully illustrated and well worth the cost.

LETTER DICTATION

In the transaction of business to-day, a great many, perhaps most, letters are dictated orally to stenographers. Usually these stenographers take the letter first in shorthand and then transcribe it on the typewriter; sometimes they take the dictation and typewrite it at the same time.

Have you ever dictated a letter thus, or typewritten one from dictation? It is an interesting exercise. You might arrange to try it among yourselves. If you have a stenographer in your class, he or she might take your dictated correspondence. If not, the class may be divided into pairs. One of each pair might dictate a letter to the other, then in turn take the part of the stenographer and write a dictated letter.

It will be interesting to read the results.

You may find it rather difficult to dictate a good business letter.

But to be effective in the business of to-day, we should learn how to give orally, or to write without recopying, a letter that is at once—

Clear, Concise, Courteous, Correct.

Keep these four **C's** of business correspondence in mind.

RECREATION

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FAVORITE PASTIMES

Name your favorite pastimes. What are some of the most entrancing wholesome pleasures for boys and girls?

Prepare a talk of about two minutes on any of the following topics or other topics that they may suggest:

1. Qualities that Win in Baseball.
2. What Brings Success in Fishing.
3. How to Choose a Camping Place and Set up a Tent.
4. The Kind of Chums I Like for Outdoor Trips.
5. Breaking a Horse.
6. Hints to the Swimmer.
7. The Best Games to Play on the Green.
8. Gun Sense: How I Learned It.
9. How to Play Tennis.
10. Basketball: How to Play the Game.
11. What to Watch for as You Walk in the Woods.
12. The Book or Books that Have Given me Pleasure.
13. The Best Fun among the Hills.
14. Hunting with a Kodak.
15. Sights Through a Field Glass.
16. Advice on Sailing or Rowing.
17. The Fun a Bicycle Brings.

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SURF BATHING IN FLORIDA

18. Motorcycles; How to Ride and Care for Them.
19. Driving an Automobile.
20. Fireside Fun: A Good Game to Play.
21. What it Takes to Win in Track Contests.
22. Winter Sports—How to Coast; How to Skate.

Make your hearers understand and appreciate the game or pastime that you enjoy.

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HOURS OF LEISURE

What is your "hobby"? Most wide-awake boys and girls find some work or play that has an absorbing interest. They like to hunt, or fish, or play baseball or other games, or do fancy work, or read, or play a musical instrument, or follow some other leisure-hour occupation. Every spare moment finds them at their chosen recreations.

It is excellent to have a "hobby" if it is a good one, and if we do not let it wholly absorb us. There is much to be learned, as well as much rich enjoyment to be got, from such pastimes. Every boy or girl should take interest or pride in some wholesome avocation.

Tell your classmates of some pleasurable pastime you like to follow.

Study the following general titles and suggestions that accompany them. Choose one of the subjects given and develop it according to the suggestions that follow:

1. **Kodaking.** The parts of a kodak. Experiences of

a beginner taking pictures. How to get a good picture. Snapshots. My best pictures.

2. **Fishing.** A fisherman's advice. A fisherman s luck. Fish stories.

3. **Hunting.** How to handle and care for a gun. Learning to shoot. Experiences hunting rabbits, ducks, quail, chickens, and other game.

4. **Trapping.** Various kinds of traps. How to set and bait them. Trapper's luck. Experiences at trapping. Old trapper tales.

5. **Gardening.** How to prepare for gardening. Seeds and seed time. Garden enemies. Experiences raising flowers, vegetables. Marketing the product.

6. **Raising Chickens.** The chicken coop. How to raise chickens. Hatching by hen or by incubator. Chicken enemies. Experiences with chickens.

7. **Bee Culture.** The bee colony. The hive. A swarm

SUCCESS IN FISHING

of bees. Making honey. The beeman's work. Wild bees.

8. **Cooking.** Preparing a meal. A loaf of good bread. Cooking meats. Cooking vegetables. How to make good pastries. Cooking mishaps.

9. **Insect Study.** Insect life. The ant and his ways. A collection of butterflies. Insect cocoons. Insect enemies. Insect friends.

10. **Bird Ways.** Birds I know best. Birds' nests and eggs. Enemies of the birds. Birds as friends and helpers. Bird wisdom.

11. **Wood Work.** The tools of the woodworker. Making furniture of various kinds. Carpenter's advice.

12. **Needlework.** Work of the seamstress. Fancy stitches. Art needlework.

13. **Relic Gathering.** A collection of Indian relics. Pioneer relics. The story of some interesting heirloom.

14. **Camping.** Attractive places for camping. Where to pitch a tent. How to arrange a comfortable camp. Camp rules. Around the campfire.

15. **Music.** Explanation of some favorite instrument. Learning to play. Music worth while. Stories of the master musicians.

16. **The Drama.** Plays that I like. Story of my favorite drama. Amateur actors and their fun. Some fun I have had "playing show."

17. **Athletics.** My favorite game. How to play it. Exciting incidents during the game. The qualities that win the game. My experiences in athletics.

18. **Inventions.** Explain the aeroplane, the phonograph, the telephone, or some other interesting invention you know well. Tell of the experiences of the inventors and others in connection with it.

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AN OPEN CAMP IN THE ADIRONDACKS

19. **Machinery.** The engineer and his work. Explain the engine or other machinery you know well. Give some story or stories of the machinist or engineer.

20. **Boats and Boating.** How to build and sail a boat of some kind. Experiences on the water. Boating on lake or river or ocean.

21. **Books and Reading.** Books that have interested me most. My favorite author and his works. Synopsis of the story I like best.

22. **Art Work.** What great artist do you know most about? What are his productions you know best? What masterpieces in painting and sculpture have interested you most?

23. **Riding and Driving.** Tell of your experiences with horses. Give some little sketches of your drives or rides. What bits of excitement have you had during such pastimes? If you prefer, speak of your automobile or motorcycle experiences, or of your bicycle rambles.

24. **Writing Stories and Poems.** What poems or stories have you written? Bring together a selection of your best and make a booklet of them.

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LEISURE-HOUR BOOKS

When you have selected your leisure hour subject from those just offered, or from others you may prefer, plan a series of little sketches to be written up in form of a leisure-hour book.

If your subject be kodaking, you might take some general title; as,

Then write on several such topics; as, The kodak itself; Experiences of a beginner; Advice that has been paid for; My best pictures; Kodak stories.

Each of these little topics may be developed separately, then all be brought together and illustrated with pictures you have taken. An art cover may be designed for the booklet.

This exercise will take some time to prepare well. Write up one part at a time. When you have your article complete, make a little booklet of it. Design an art cover; illustrate the article with pictures or drawings.

REVIEW

Review the suggestions already given you on narrative, descriptive, and explanatory paragraphs. You will no doubt need all these different kinds of paragraphs, woven together, to make your article bright and interesting. Take pride in your work.

CLOSING EXERCISES

PARTING WORDS

Choice expressions of thought and feeling are most appropriate for the exercises that mark the close of the happy days in the common schools. Such times call for song and speech and story. They offer an excellent opportunity for pupils to reflect their best in language work. You should prepare for such occasions by beginning early on some such plan as follows:

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SONGS

Let every pupil try to create a class song or other poem to reflect the spirit of the occasion. These songs should not all be in the same strain. Let some be merry, some suggest the feelings of parting, others give in stirring rhythm the class ideals or mottoes.

Work on these suggestions:

1. Think of the feeling or sentiment you wish to express.
2. Strike the keynote of your song in some line full of spirit and music.
3. Create two or three verses around this central thought.

Of all the songs produced, select several of the choicest, either by vote of the class or by submitting the songs to disinterested judges.

The songs chosen may then be set to fitting music and used as part of the closing exercises or on any other occasion that calls for school songs. **Each graduating class should compose some good songs for its school to sing and enjoy.** In this way many delightful songs may be gradually created to inspire the school and keep its ideals in memory.

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ADDRESSES

The preparation of addresses is another excellent exercise for all. Every pupil should try to produce a speech of about five hundred words. One or more of the best of these may be given during the closing exercises. Plan a competitive exercise if you desire to decide who shall represent your class.

SUGGESTIONS AS TO SPEECH-MAKING

Remember that here, as in the editorial, **it is not length but strength that counts most.** To make one good point well, is better than to make ten poorly.

A. **Choose a subject that is fitting and within your power to handle skillfully.** Many speakers fail here. Either they attempt too much, or they take that which is beyond their experience. Often they resort to books for something to say. It is far better to think one's own thoughts, to discover in one's

own life some thought or truth or message worth while, and develop that, than it is to follow slavishly the ideas, and imitate the words, of others, however wise and beautiful they may be. Some schoolboy and schoolgirl speeches are so filled with quotations that they remind one of a string of pearls; but only the string belongs to the writer; the pearls belong to those who are quoted. There is no need of this. Of the hundreds — yes, thousands — of subjects that come within your experience, surely you can find some thought or message worthy of your effort, and develop it into a little speech that will hold the attention of your audience.

I

Think about the following suggestions: Choose among these topics or others suggested by them one on which you have something to say, and develop a short speech.

1. Qualities that Bring Success in the Schoolroom.
2. The Part of Young Citizens in their Communities.
3. The Value of Clean Sports.
4. Our Better Selves—Masters or Slaves?
5. Something Better than Money.
6. How Shall it be Spelled— *Service* or *Serve Us?*
7. Habits that are Friends.
8. True Knights of To-day.
9. The Fifth Commandment.
10. What Education Should Mean to our Homes.
11. The Cost of Carelessness.
12. How to Become Good-looking.

13. Winners in the Game of Life.
14. How to Make Vacation Pay.
15. Hobbies Worth While to Boys and Girls.
16. The Pleasure and Profit in Good Books.
17. A Life Worth Emulating.
18. The Worth of Good Cheer.
19. Young Patriots: What Boys and Girls Can Do for their Country.

II

Sometimes the keynote of a good speech may be found in a quotation from some one else; as,

When you play, play hard; when you work, don't play at all.— *Theodore Roosevelt*

> Be clean, for the strength of the hunter
> Is known by the gloss of his hide.
> — *Rudyard Kipling.*

> Act, act in the living present.
> — *Henry Wadsworth Longfellow.*

Every right action and true thought sets the seal of its beauty on person and face.— *John Ruskin.*

> It is not work that kills man; it is worry.
> — *Henry Ward Beecher.*

A man's a man for a' that.— *Robert Burns.*

Take any subject suggested by the topics or quotations given and develop a speech with the subject you choose as the center.

B. **Use clear, simple, yet forceful language.** Many speakers make another mistake of thinking that high-sounding words are necessary in the making

of an effective speech. They are far from the truth: clear and simple language is the most forceful.

In his humorous discussion of oratory, Mr. Dooley makes some shrewd observations about speakers who get their thoughts entangled in a mass of high-flown phrases about the birds and the flowers, the stars and stripes, etc. The genial Irishman thinks there should be a law against wrapping up second-hand oratory in the American flag. He has little use for the high-flown language that beclouds one's thought.

"No, sir," he concludes his talk to Mr. Hennessy, "When a man has something to say and don't know how to say it, he says it pretty well. When he has something to say and knows how to say it, he makes a great speech."

Mark Twain I think it was, who suggested the essence of a good speech by saying, "A speaker should know what to say, how to say it, and when to quit."

There is little else of general advice to add to these pertinent remarks, except this:

Find new and interesting ways of putting old truths. Study to keep from using worn-out expressions. Be original.

C. **Give your speech life** by illustrating your points occasionally with a short story or incident, from your own experience, if you have one that is fitting. The story may be of a sober cast or humorous. A little humor brightens a speech, but it must

seem spontaneous, not far-fetched. Do not tell a story just for the story, but rather to brighten and enrich your thought.

D. **Close your speech at the right time.** Many a good talk has been spoiled by the speaker's dragging it out too long. Better far have your hearers say they wish you had said more than make them wish you would stop.

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A PERFECT ADDRESS

All the qualities and more than we have suggested for the making of an effective speech are to be found in Abraham Lincoln's *Gettysburg Address.* You should learn it; and you should read the story that has been told of how it was created and delivered—*The Perfect Tribute,* by Mary Raymond Shipman Andrews.

THE GETTYSBURG ADDRESS

Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot

consecrate, we cannot hallow, this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

1. What were the circumstances that made the occasion for this speech?
2. Tell in brief the story of the Battle of Gettysburg.
3. Why is the Battle of Gettysburg regarded as the most important battle of the Civil War?
4. What does President Lincoln refer to in the first sentence of his speech?
5. In what words does the President pay the highest tribute to those who fought at Gettysburg?
6. What great task remained before the nation at that time?
7. What is meant by the expression "that this nation, under God, shall have a new birth of freedom"?
8. Why is our nation spoken of as a "government of the people, by the people, for the people"?

PART TWO

GRAMMAR

The study of the laws of language is called **grammar.** Grammar is not language; it is merely the science of language, just as botany is the science of plant life.

We have built up the science of botany by observing plants. For example, we discover that the blossoms of the apple, the peach, the pear, and other fruits closely resemble the wild rose. For this reason, these trees are said to belong to the rose family, or the family **rosaceæ.** The dandelion, the thistle, the sunflower, and other plants have a composite blossom, made of many flowers in one. Such plants are therefore classified as belonging to the family **compositæ.** These, with many other interesting facts and principles relating to plants, constitute **botany,** the science of plant life.

In a similar way has grammar, the science of language, been developed. By observing how words are used, by studying the language of the most effective speakers and writers, we have discovered certain facts and principles and rules underlying good usage. On the basis of similarity in use, words may be grouped in various families known as the parts of speech. These facts and principles discovered about language constitute grammar.

To be effective in speech, we must follow the laws

of language. If we would express our thoughts clearly and correctly, we must construct our sentences properly; we must choose the word forms that accord with good usage; we must know and apply the rules that govern our mother tongue.

OUR ENGLISH TONGUE

Our English language has a structure peculiar to itself. It does not follow all the ways of other tongues. It has fewer word forms, or inflections,[1] than have other modern languages. It differs from them, too, in sentence structure. For example, the French people have the language habit of placing the adjective after the noun; as, **the horse white**; we say, **the white horse.** One little **foreign** girl told her teacher, "I never can my English learn." She was following her **foreign** way with her English speech. Foreigners often make such mistakes. Some of these mistakes seem very funny to us. Our mistakes, when we try their language, are just as funny to them.

Our manner of speech, the order of the words in our sentences, the word forms in common use, the peculiar word combinations, by which we express our thoughts — all constitute our mother tongue. To study these things is to study the grammar of our language.

SENTENCE BUILDING

121

REVIEW

The sentence is the unit of language.

In all our speaking and writing, we express our thoughts one after another in the form of sentences.

[1] See Section 206.

Our stories and other forms of composition are moved forward step by step, by means of sentences. Observe how this story is so developed:

On the morning of Waterloo, Napoleon was satisfied. The plan of battle which he had conceived was admirable. At the moment when Wellington drew back, Napoleon started up. He saw the plateau of Mont St. Jean laid bare, and the front of the English army disappear. It rallied, but kept concealed. The Emperor half rose in his stirrups. The flash of victory passed into his eyes.

Along the crest of the plateau of Mont St. Jean ran a deep ditch, which could not be seen from a distance. On the day of the battle this sunken road was invisible, not to say terrible. The Emperor swept his glass over every point of the battlefield. He was reflecting. He seemed to count every bush. Suddenly he bent over and spoke in an undertone to the guide Lacoste. The guide made a negative sign, probably treacherous.

The Emperor rose up and reflected. Wellington had fallen back. It remained only to complete this repulse by a crushing charge. Napoleon, turning abruptly, sent off a courier at full speed to Paris to announce that the battle was won. Napoleon was one of those geniuses that rule the thunder. He had found his thunderbolt. He ordered Milhaud's cuirassiers to carry the plateau of Mont St. Jean.— *From "Les Miserables," by Victor Hugo.*

1. How many sentences are there in this selection?
2. How do you know whether any group of words is a sentence or not?
3. What punctuation denotes the close of each of these sentences?
4. According to use, what kinds of sentences are they?

EXERCISE

(a) Write a brief account of some historical incident you know well; as, Pocahontas Saves Captain Smith, Braddock's Defeat Wolfe at Quebec, Paul Revere's Ride, Washington Crosses the Delaware, Perry at Lake Erie, Sheridan's Ride, The Death of Custer.

Be careful to make each sentence clear, and see to it that each sentence carries your story forward.

(b) Bring to class a paragraph made up of clearly constructed sentences.

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WORDS AND GROUPS OF WORDS

The sentence is made up of separate words and groups of words.

(On the morning) (of Waterloo) Napoleon (was satisfied).

(The plan) (of battle) (which he had conceived) (was admirable).

(At the moment) (when Wellington drew back) Napoleon (started up).

A group of words used as a part of the sentence is used essentially as a single word. It performs just one office in the sentence; it may be used as a noun, or substantive,[1] as a verb, as a modifier, as a connective, or independently. But, whatever its use, the group is, like the single word, a unit within the larger sentence unit.

Observe that each group of words, and each independent word, seems to answer some question that

[1] See Section 129.

naturally arises in the mind of the reader as the sentence develops:

(On the morning) What morning? (of Waterloo) What happened? (Napoleon) What of him? (was satisfied).

(The plan) What plan? (of battle) Whose plan? (which he had conceived) What of it? (was admirable).

To understand the sentence, one must learn to recognize these single words and unit groups of words that are used in the building of it.

EXERCISE

Inclose in marks of parenthesis each group of words used in building the following sentences, and underline the words used separately; as,

Mother (had left) Mary (in the kitchen) (for a few moments).

In grouping the words in these sentences, see that each word or each group answers some question that naturally arises as the sentence moves forward:

1. Harry worked briskly all the morning to be ready on time.
2. Indians were sighted on the hills to the south.
3. The soldiers made ready to charge.
4. Everybody prepared for a long march.
5. Before the sun rose, we started to climb the mountains.
6. The child's heart beat high with hope and confidence.
7. Hannah had left a pan of bread to rise.

8. When the sun was sinking, the child went into the field to pick flowers.

9. We make holiday to see Cæsar and to rejoice in his triumph.

10. On the opposite shore walked Paul Revere.

11. Isabella is one of the most beautiful characters on the pages of history.

12. The word of command rang out, and a crash of musketry answered all along the line.

13. Mowgli stretched himself in some long, clean grass at the edge of the field.

14. He crossed the ranges last night with Tabaqui, hotfoot on thy trail.

15. Old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!"

123

PHRASES AND CLAUSES

There are two kinds of groups of words used as units within the sentence. These are **phrases** and **clauses.**

The **clause,** as you learned in Section 46, is a group of related words within a sentence containing a subject and a predicate. **Subordinate clauses** are those used as substantives, adjectives, or adverbs.

Give an illustration of each kind of subordinate clause. (Review Sections 46 and 47.)

What is a **principal clause?**

The **phrase** is a group of related words that does not contain a subject and a predicate; it may also be used as a substantive, an adjective, or an adverb; for example,

1. **Over the fence** is out.
2. He walked **down the road.**
3. The troops, **rushing towards the house,** captured the guard.

Over the fence is a **prepositional phrase**[1] used as a noun. **Down the road** is a **prepositional phrase,** used as an adverb to modify **walked. Rushing towards the house** is a **participial phrase**[2] used as an adjective to modify **troops.**

EXERCISES

I

Copy from the following sentences, in one column, the phrases; in another, the clauses:

1. The glass slipper of fair Cinderella was picked up by the king's son.
2. The tiny dog lay down behind a box which was in one corner of the room.
3. The voice in my dreaming ear melted away.
4. Old Tubal Cain was a man of might,
   In the days when the earth was young.
5. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us.
6. There, upon her little bed, she lay at rest.
7. Full many a gem of purest ray serene
   The dark, unfathomed caves of ocean bear.
8. As Rip and his companion approached them, they suddenly desisted from their play.

[1] See Section 199. [2] See Section 176.

II

Compose ten sentences, each of which contains a phrase and a clause; as, This place, **where the baby bears were found,** was first owned **by three men.**

Underline the clauses and doubly underline the phrases used in your sentences.

124

IDIOMS AS WORD GROUPS

Some word groups used in the building of sentences are called **idioms.** The following are examples: **laid bare, started up, had to be, used to, makes for, rang out.**

The idiom is a group of words of peculiar construction. It seems to obey no language law, but is combined in a way of its own. The idiom stubbornly refuses to be translated with exactness from one language to another; and it can seldom be definitely analyzed.

Idioms are frequently used, especially in conversation and informal writings. They serve a very good purpose, too, affording us short cuts in speech and giving a certain vigor and life to our language. We should learn to recognize our common idioms and to use them properly. They occur rather frequently in the language of our most effective writers. The following sentences, taken from standard authors, illustrate this point.

EXERCISES

I

Copy from these sentences the idioms you find in them:

1. I could never get used to his queer ways.
2. The dinner she served up became a standing joke.
3. The old colonel would not put up with any nonsense.
4. Here; I'll keep you company; come along.
5. "You had better lead him till we come to the turnpike," replied Pickwick.
6. And now the two small Cratchits came tearing in.
7. How do you suppose he came to be so well off?
8. Rikki-tikki scuttled to the veranda as fast as he could put foot to the ground.

II

Find and copy from good writers five other sentences that contain idioms.

III

Use properly the following idioms in sentences:

1. took time.
2. a good deal.
3. all at once.
4. to be sure.
5. made light of.
6. instead of.
7. well-to-do.
8. well being.
9. break up.
10. had rather.
11. brought about.
12. had as lief.
13. if you please.
14. must needs.
15. nothing at all.
16. good enough.
17. so to speak.
18. on foot.
19. carry through.
20. put up with.

IV

Give ten other common idioms in good use.

V

Many of our idiomatic expressions are made by combining certain common words in various ways with other words; for example, **handmade, hand-to-hand, sleight of hand, handbills.**

Give three or more idiomatic expressions that have been made by combining the following words with others. Make each list as long as you can. Consult the dictionary if necessary: well, heart, foot, made, work, weather.

IDIOMS AND SLANG

The idiom, as you observe, often has something of a suggestion of slang in it. This shows a common source of the idiom. Many of our idioms were probably first colloquial or slang expressions. Many of our slang expressions are idiomatic in their structure; for example, **cut it out, up against it, made good.** The chief difference between such slang expressions and idioms like **a good deal, put up with, carry through,** lies in this: these idioms have made their way into the society of good usage; the slang expressions have not. Some slang expressions of to-day may persist till they are received and used by careful writers and speakers. When they do, then they, too, will be given a place in good language. Until they do, we must be careful to use them very

sparingly, if at all. Certainly we should avoid all slang of the coarse and slovenly type.

Slang, as already said (see Section 81), is one source of language growth. This is no excuse, however, for us to leap to slang constantly as an outlet for our thoughts and feelings. It is much better that we learn the good strong idioms already approved, and use them to freshen and strengthen our speech.

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IDIOMS IN USE

In dealing with idioms, it is generally best to treat them as units within the sentence, as if they were single words used as some part of speech.

For illustration, the idiom may be used as a **verb**; as,

1. He **took care of** horses.
2. I will **attend to** that matter myself.

It may be used as an **adjective**; as,

1. The man was **well-to-do.**
2. We were all **tired out.**

The idiom may also be used as a **noun, or substantive**; as, **A good deal** depends on his answer.

It may be used as an **adverb**; as, It came upon us **all at once.**

The idiom is also sometimes used as a connective; as, We went early **in order that** we might get a good seat.

And it is sometimes an independent expression; as, The boy, **to be sure,** was hardly himself on that day.

EXERCISES

I

Tell what is the use of each idiom in the sentences in the exercises in Section 124.

II

Copy from the following sentences the idioms they contain, and write by each idiom the use that it performs in the sentence:

1. I could make out nothing distinctly.
2. The feeling grew upon me as I listened.
3. Rip's heart died away at hearing of these sad changes in his home and friends.
4. He was, without doubt, a much abused man.
5. We were going at a great rate through the water.
6. The heart of Ernest kindled up, and he likewise threw up his hat.
7. At all events, the great man of prophecy had not yet appeared.
8. "Never fear, he will come by and by," said she.

126

SENTENCES AND OTHER WORD GROUPS

REVIEW

Each sentence has two essential parts. What are these parts called? Define each of them.

The sentence. as you have observed, gives a sense

of completeness, of something said. With the group of words not a sentence, the mind is not satisfied; it expects more; the group seems unfinished; for example, these groups of words — **while we were waiting, whatever he did** — are not sentences. They do not express complete thoughts; the mind expects more. But if we say, **While we were waiting, the fire department dashed by,** or **Whatever he did, he always did well,** then we have complete sentences; the mind is satisfied.

EXERCISES

I

Examine closely the following groups of words and decide which groups are sentences, and which are not. Give a reason for your decision in each case:

1. One of the best things in the world is to be a boy.
2. The well made, tight built, dapper little fellow with a ruddy face.
3. A robin, perching on the top of a mountain ash.
4. Drive thy business; do not let it drive thee.
5. Down by the river the old log hut.
6. O gentle sleep, how have I frighted thee?
7. As we sat listening intently.
8. When the clock struck eleven, this domestic ball broke up.
9. Birds make nests out of everything.
10. The next day, no one to greet him.
11. I sprang out of bed and asked, "What wreck?"
12. But a great cry, which was audible even above the wind and water.

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KINDS OF SENTENCES ACCORDING TO USE

A RACE ON SKATES

Cheers spring up along the line of spectators. Huzza! five girls are ahead. Who comes flying back from the boundary mark? We cannot tell. Spectators at the goal strain their eyes. Now we can see. Katrinka is ahead. Hilda shoots past Katrinka. Two others are close now, whizzing like arrows. What is that flash of red and gray? Hurrah! it is Gretel! The crowd is cheering, but she hears only her father's voice: "Well done, little Gretel!"— *From "Hans Brinker" by Mary Mapes Dodge.*

How many of the sentences in this story tell something? How many of the sentences ask questions? Which of the sentences express strong feeling?

A sentence that tells something is called a declarative sentence.

A sentence that asks a question is called an interrogative sentence.

All sentences may be classed as declarative or interrogative.

Sentences that express strong feeling; as, "Hurrah! it is Gretel!" are called **exclamatory sentences.**

Other sentences in which the feeling is not so marked; as, "Now we can see," are called **non-exclamatory sentences.**

The declarative sentence may be either exclamatory or non-exclamatory; as, The ivy green is a dainty plant. A dainty plant is the ivy green!

The interrogative sentence likewise may be either exclamatory or non-exclamatory; as, Did he tell you

the secret? Do you mean to tell me that he told you the secret?

Any sentence becomes an exclamatory sentence when it is spoken with strong feeling.

Sentences are used also **to affirm** or **to deny**; as, They went yesterday. They did not go yesterday. The first is an **affirmative** sentence; the second is a **negative** sentence.

Declarative sentences are either **affirmative** or **negative** as just illustrated.

Interrogative sentences are either **affirmative** or **negative** as, Why did he go? Why did he not go?

SENTENCES CLASSIFIED

1. **Declarative**
   Exclamatory — Non-Exclamatory
   Affirmative — Negative
2. **Interrogative**
   Exclamatory — Non-Exclamatory
   Affirmative — Negative

Read each of the following sentences and tell whether it is (1) declarative or interrogative, (2) exclamatory or non-exclamatory, (3) affirmative or negative.

1. When the cat's away, the mice will play.
2. Ichabod Crane's pupils certainly were not spoiled.
3. Dare you speak to me so impudently?
4. A bow too tensely strung is easily broken.
5. Not enjoyment and not sorrow, is our destined way.
6. The bluebird carries the sky on its back.
7. Why will she not tell me what to do?
8. This my own, my native land!

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PARTS OF THE SENTENCE

REVIEW

About sunset a man came riding through the place. His horse was covered with foam. He asked the nearest way to Ground-Squirrel Bridge. "The Yankees are coming," he said. It was a raid. They had set fire to Green Bay depot. With this ill news he rode on, leaving much excitement behind him.

1. How many sentences are used to make this paragraph? 2. About whom is the first sentence? 3. What is the subject of the second sentence? What is said of this subject? 4. Give the subject of each of the other sentences, and tell what is said of each subject.

The sentence to be complete must have both a subject and a predicate.

The subject names that of which something is said. The predicate asserts something of the subject.

EXERCISES

I

Copy in a column the subjects of each of the following sayings:

1. Every cloud has a silver lining.
2. Slow and steady wins the race.
3. Shallow water makes the most noise.
4. Birds of a feather flock together.
5. A good name is better than great riches.
6. A stitch in time saves nine.
7. God helps them that help themselves.
8. Many words won't fill a bushel

Why is each of these sayings a sentence? Give the complete predicate of each sentence.

II

Supply appropriate predicates for the following subjects:

1. Rip Van Winkle
2. The Alps
3. Columbus
4. General Sheridan
5. Daniel Boone
6. Little Women
7. The Yosemite
8. President Wilson
9. The European War
10. Pike's Peak

THE BASE OF THE SENTENCE

Every clear sentence has a well-defined center of thought. This central thought is given by certain essential words, which constitute the **base of the sentence.** For illustration:

1. The frightened savages fled through the woods.

Here the two words, **savages fled,** give the central thought, or gist, of the whole sentence.

2. The fireflies, too, which sparkled most vividly in the darkest places, startled him.

In this sentence, **fireflies startled,** is the base.

3. A large bounty was offered for the wolf.

What is the base of this sentence?

To find the base, reduce the sentence to the fewest words possible, yet keep the main thought the sentence is made to carry.

EXERCISES

I

Make a sketch of the following paragraph by writing the base of each sentence:

The coyote is sly and swift. One may occasionally catch a glimpse of him slinking through the sagebrush. He always keeps a lookout for his enemies. If they get too near he slinks away. A gunshot will set him running like the wind. It is hard to hit him with a bullet. He keeps clear of traps also. Only the swiftest dogs can catch him. For these reasons he continues to thrive.

II

Expand the following story synopsis into the complete fable. Make any changes that will give your story smoothness:

Lion lies asleep. Mouse runs over paw. Lion catches mouse. Mouse begs freedom. Lion frees mouse. Lion is caught. Mouse gnaws rope. Lion is freed.

In writing the story, keep the central thought of each sentence clear.

SENTENCE CONCISENESS

In writing night letters, telegrams and advertisements the sentence is reduced to the fewest words possible to carry the meaning. In business, to save words is usually to save money.

EXERCISE

Reduce these messages to the fewest words you can, yet keep the meaning clear. Try to make a ten-word telegram of each of them:

1. Our party will leave for Alaska July fourteenth on the steamer Yukon. Shall we have berths reserved for you and your family? How many will you need? Answer by telegram.

2. The cattle herd will reach Evanston, Wyoming, on Saturday, August twelfth. Twenty cars will be needed to carry them. Order the cars at once that there may be no delay.

Divide the class and have an exchange of night letters or telegrams. Say all you can in fifty words, in ten words, on some business matter similar to the telegrams just given.

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SUBJECT SUBSTANTIVE AND PREDICATIVE VERB

Give the base of each of these sentences:

1. Then came the captain with the mighty heart.
2. Edna stopped to watch the rising moon.

The base in each sentence, as you observe, consists of but two words; a noun, which names the thing spoken of; and a verb, which asserts something about the noun.

Captain came. Edna stopped.

The nouns **captain** and **Edna** are called **subject substantives.**[1]

The verbs **came** and **stopped** are called **predicative verbs.**

The subject substantive is that part of the sentence which names what is spoken of. It is usually a noun or a pronoun.

The predicative verb is that part of the sentence which asserts something about the subject. It may be but a single verb, or it may be a verb phrase.

(1)Also called simple subject.

The subject substantive with its modifiers is called the complete subject.

The predicative verb with its modifiers and other words used to complete the predication, is called the complete predicate.

To illustrate: In the following sentence, the complete subject and the complete predicate are separated by a vertical line; the subject substantive and the predicative verb are in italics:

A soft white *light*, like the moon's / *was breaking* round him.

EXERCISE

Copy from the following sentences in one column the subject substantives, in another the predicative verbs. Afterwards, read the **complete subjects**, then the **complete predicates:**

1. Rip Van Winkle was a happy mortal.
2. The sheeted sprays drenched the decks like rain.
3. Their cottage stood on the rising ground.
4. The deep cave among the rocks was a good hiding place.
5. The bitter north wind wailed round our cabin.
6. These old people had to work hard for a living.
7. A half-starved dog that looked like Wolf was stalking about.
8. Alì Baba, fearful of being caught, remained in the tree.
9. Every autumn wind is a sower of seeds.
10. Young Lochinvar is come out of the West.

NATURAL AND TRANSPOSED ORDER

Give the subject substantives and the predicative verbs in each sentence of the following paragraph:

He hastened to his old resort, the village inn. A large rickety building stood in its place. Over the door was painted "The Union Hotel." He recognized on the sign, however, the ruby face of King George. This was also changed. A sword was held in the hand instead of a scepter. Underneath was painted in large letters, "General Washington."— *Adapted From "Rip Van Winkle."*

1. In most of the above sentences, which comes first, the subject substantive or the predicative verb?
2. In which of the sentences is this usual order changed?

Generally in our language the subject is placed before the predicate. This is the natural order of the English sentence. Sometimes, however, the parts of the sentence are placed out of the natural order, or are **transposed.**

For what reason, do you think, is this done?

Read these sentences:

1. The captain with the mighty heart came then.
2. Then came the captain with the mighty heart.

Which sentence is the stronger, the more convincing?

SENTENCE STRENGTH

Change the order of the subject and the predicate in the following sentences and note the effect. For illustration:

a. The bell sounded forth from its tower. **b.** Forth from its tower, sounded the bell.

1. Saint Nicholas came down the chimney.
2. The dogs sprang up barking fiercely.
3. The peace-makers are blessed.
4. A bitter wind swept down the canyon.
5. The King rode forth in pompous pride.
6. Our cheer went leaping from rock to rock.
7. Old John Burns stood erect and lonely.

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THE PREDICATIVE VERB

The essential element in every complete predicate is the predicative verb, the asserting element.

The predicate may be made up of but one word, or of many words; but it must contain this **asserting element,** which says or predicates something of the subject. The **black-type** words in the following sentences are examples of the **predicative verb:**

1. A bullet **whizzed** just over the scout's head.
2. The lady **gave** the ragged boy a dollar.
3. He **seemed** to be very grateful.

The **predicative verb,** as in the above sentences, may be but one word, or it may be a **verb phrase;** as,

1. He **has been** on a camping trip.
2. I **might have been** well if I **had been** more careful.

The idiom is also often used as a verb phrase; as,

1. The sailors soon **got used** to the strange ways of the savages.
2. His plans **were carried out** very well indeed.

EXERCISE

(a) Copy the predicative verbs from the sentences in Section 127, and Exercise I, Section 128.

(b) Find in Exercise I, Section 124, three idioms used as verb phrases.

KINDS OF PREDICATIVE VERBS

Some verbs assert an action which is received, or seems to be received, by some person or thing; as,

1. The policemen **quieted** the mob.
2. We **were led** into a brilliantly lighted room by our hostess.
3. She **took up** the flag that the men **hauled down.**

Such verbs as these are called transitive verbs. (See Sections 135 and 136 for fuller explanation.)

Other verbs either do not assert action at all; as, He **is** not well to-day; or assert action not received by any person or thing; as, Kate **sings** merrily.

Verbs of this kind are called intransitive verbs.

Intransitive verbs, as just illustrated, are of two kinds: those that assert action and those that do not. The intransitive verbs that assert action are called

complete verbs. The intransitive verbs that do not assert action are called linking verbs.[1]

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LINKING VERBS

The linking verb, as its name indicates, is used to link, or connect, the subject with some substantive or adjective, which explains or describes the subject.

The black-type verbs in the following sentences illustrate this kind of verb:

1. The rose **is** queen of flowers.
2. Mary **will be** ten years old in June.
3. We **were** fatigued by the long climb.
4. They **had been** asleep, but the thunder woke them.

Various forms of the verb "be" (see Section 233) are most commonly used as linking verbs. Other verbs, however, may be so used; for example:

1. The boy **seemed** brave enough.
2. On his rude cot, the old trapper **lay** asleep.
3. It **looks** stormy; I think we had better not go.
4. The soldier **appeared** to be suffering.

Linking verbs are often called incomplete verbs, because they alone will not make predicates. For instance, if we said, **The rose is; Mary will be; The boy seemed,** the hearer would ask, **is what? will be what? seemed how?** Such verbs lead one to expect something else to be said.

[1] Also called copulas.

The substantive used to complete the predication of a linking verb is called the predicate nominative;[1] as, (1) Gladstone was an eminent **scholar;** (2) It is **I.**

Sometimes an adjective is used to complete the predication of a linking verb; as, (1) The deer was **graceful;** (2) He appears **honest.** (See Section 134.)

EXERCISE

What substantive or adjective is used with each linking verb in the following sentences to complete the predication?

Which of the sentences have no **linking verbs?**

In which of the sentences are groups of words used with the linking verbs to complete the predication?

1. This sunken road was invisible.
2. A very good fire was flickering on the hearth.
3. In this bed Cosette lay sleeping.
4. To describe the confusion would be impossible.
5. Our cottage was a sort of rough camp.
6. At the sound every soldier was alert.
7. The wind is harsh to-night.
8. The problem was how to escape.
9. The man seemed to be ill.
10. The castle wall was battered down.
11. The frightened natives ran to the woods.
12. He might have been rich if he had not been a spendthrift.

[1] Also called subjective complement because it completes the verb and at the same time explains or gives another name for the subject.

13. Oh, how the gingham and calico flew.
14. The happy children played from morn till eve.
15. The old negro seemed weary.

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COMPLETE VERBS

Some verbs do not require a substantive or an adjective to make the predication complete. Such verbs alone can make a predicate. The black-type words in the following are examples:

1. It **rains.**
2. The Indians **fled.**

Such verbs as these are called **complete verbs.**

Complete verbs may be followed by adverbs or by adverbial phrases and clauses. These adverbs and adverbial word groups, however, modify the predicative verb, not the subject; the following sentences illustrate the complete verb so modified:

1. The wind blows **wildly.**
2. The savages fled **to the forest when the cannon was fired.**

In the sentence just given, which is the adverbial phrase? Which the adverbial clause?

EXERCISE

Which of the verbs in the following sentences are complete? Which are linking verbs? Give reasons:

1. The wind rose suddenly.
2. My story is not a very long one.

3. The tramp seemed to be a Jack-of-all-trades.
4. It was an interesting sight.
5. The children sang and danced.
6. It looked stormy, but the clouds soon vanished.
7. Modest and shy as a nun is she.
8. White was his hair as a snowdrift.
9. She stepped very softly out of the room.
10. They sat and dreamed together of the days gone by.
11. If I err not, thou art the famous Robin Hood.
12. The rain poured down steadily.
13. After a word or two with the officer, he retired.
14. The vessel with all on board sank.
15. Whatever is, is right.

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"BE" AS A COMPLETE VERB

The verb **be** sometimes means **exists.** In this case it is a **complete verb.** Sentence 15, just given, illustrates the use of "be" both as a **complete** and as a **linking verb.** Which **is** is **complete?** Why?

In certain other sentences, the verb "be" is a complete verb; for example:

1. There **was** once a boy whose name was Harry.
2. There **were** other reasons for his going.

The introductory word "there" used in such sentences is called an **expletive;** it is not the real subject. To find the subject, transpose the sentences, thus:

A boy, whose name was Harry, once was [existed, lived].
Other reasons for his going were [existed].

Sometimes mistakes are made in sentences introduced by the expletive **there.** Be watchful that the predicative verb in such sentences agrees with the real subject. (Review Section 42, Troublesome Transpositions.)

What is a transposed sentence? How can its subject be readily found?

EXERCISE

Choose the predicative verbs you think proper for these sentences, giving reasons:

1. There (were, was) four deer in the park.
2. There (has, have) been many mistakes made in sentences containing expletives.
3. There (go, goes) a company of soldiers.
4. There (are, is) the notes that I lost.
5. There (were, was) three hundred singers in the chorus.

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PREDICATE ADJECTIVES OR ADVERBS

In certain sentences it is somewhat difficult to decide whether the word following a verb should be an adverb ending in **ly**[1] or a predicate adjective used to modify the subject.

Read with care the following sentences. Choose the form you think proper and tell why you choose it:

1. The rose smells (sweet, sweetly).
2. I feel (strong, strongly) on this subject.

[1] Most adverbs end in **ly.** Some do not; as He ran **fast.** He does **well.** A few adjectives end in ly; as, **friendly, lovely, ugly, homely.**

3. Velvet feels (smooth, smoothly).
4. The snow melts (rapid, rapidly) to-day.
5. We found the trail (easy, easily).

Note that when the word describes the subject an adjective is required; but when the purpose is to tell how the action was performed, then an adverb is needed.

A helpful method to test the correctness of the word chosen is to use some other form of the verb "be" or "seem" in place of the verb in the sentence. If the meaning is practically the same, then the adjective is correct. For example:

1. This rose looks beautiful. This rose is beautiful.
2. The cream tasted sour. The cream seemed sour.

In such a sentence as number 5 in the second preceding group, either the adjective or the adverb may be correct according to the meaning:

We found the trail (easy, easily). If **easy** is used, it means **the trail was easy.** If **easily** is chosen, then it means **we had no difficulty in finding the trail.**

EXERCISES

I

With the foregoing suggestions in mind, choose between the following words in each group, giving reasons in every case:

1. The children played (happy, happily).
2. The judge spoke (stern, sternly).
3. The stranger looked (shabby, shabbily).
4. Our camp fire was blazing (cheery, cheerily).

5. The officer appeared (proud, proudly).
6. My face felt (rough, roughly).
7. Fires sometimes burn very (fierce, fiercely).
8. The corn grew (rapid, rapidly).
9. People were dashing about (wild, wildly).
10. Annette laughed (merry, merrily).
11. These peaches taste (delicious, deliciously).
12. The mouse acted (strange, strangely).
13. The chestnuts on the fire sputtered and cracked (noisy, noisily).
14. These flowers smell (fragrant, fragrantly).
15. Those nuts taste (bitter, bitterly).
16. He appeared (calm, calmly).
17. Ethel looks (pretty, prettily) in her new dress.
18. Our friends seemed (anxious, anxiously).
19. The prunes were boiling (soft, softly).

II

1. Use the following adjectives correctly to complete the predication of linking verbs: **tame, brisk, angry, merry, gloomy, mysterious, calm, noisy, rapid, right.**

2. Change these words to the adverbial forms and use them as modifiers of complete verbs.

3. Compose five sentences using different groups of words to complete the predication of linking verbs; as,

He seemed **to be ill.**

4. Use the verbs **grows, tastes, smells, seems, appears, lies, sits, looks, feels, blooms,** with substantives or adjectives following them; as,

She grows fairer day by day.

135

TRANSITIVE VERBS

The transitive verb asserts action which is received, or seems to be received, by some person or thing; for example:

1. The boy **hurt** the **dog.**
2. The hunter **shot** a **bear.**
3. I **have** my **lessons.**

The verbs **hurt, shot,** and **have** differ from **intransitive complete verbs.** How?

They are also unlike intransitive **linking verbs,** because the substantive that completes the linking verb gives another name for, or explains, the subject; as,

1. Grant was a **general.**
2. It is **I.**
3. The question is, **Can we do it?**

In the sentence, The **boy** hurt the **dog,** there is both an **actor, boy,** and a **receiver** of the act, **dog.**

Boy is called the subject; **dog** is called the direct object.

To make clearer what the difference is between verbs that are transitive and those that are intransitive, follow these directions:

1. Perform, or think of performing, these acts: **stand, sit, walk, rise, fall, cry, talk, listen.**
2. Perform, or think of performing, these acts: **break, make, tear, raise, bring, lay, send, take, ask, say.**

What difference do you observe between the acts called for by the verbs in group 1 and those called for in group 2?

The verbs in group 1 are practically always used as intransitive verbs; those in group 2 are generally transitive verbs.

The word **transitive** implies a passing over. **Transitive verbs** are so called because the action passes, or seems to pass, from the actor to the thing that receives, or seems to receive, the act.

The direct object is a substantive that generally follows the verb and stands for whatever receives, or seems to receive, the act; as, The tired workmen ate their **lunch** in silence.

EXERCISE

Copy from the following sentences the **direct objects** in one column, the **transitive verbs** in another:

1. The general ordered the charge.
2. The guide made a negative sign, probably treacherous.
3. He had found his thunderbolt.
4. He crossed the ranges last night.
5. The keepers took care of the horses.
6. A tree branch may turn an avalanche.
7. Does nobody here know poor Rip Van Winkle?
8. They told wonderful tales about the campfire.
9. Teddy carried him off to bed.
10. Our fathers punished us for doing the mischief.

Generally the direct object is a different thing entirely from that of the subject; but sometimes the subject acts upon itself.

In sentences of this kind, mistakes are sometimes made in the form of the pronoun chosen as the direct object. The following sentences illustrate correct usage. Read them aloud several times:

1. I hurt myself.
2. He struck himself.
3. You will help yourself by serving humanity well.
4. She will worry herself ill.
5. We can comfort ourselves; no one else will.
6. They only injure themselves who deal in slander.

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ACTIVE AND PASSIVE VERBS

Transitive verbs are either active or passive; that is, the subject of the sentence may be either the actor or the receiver of the act; for example:

1. He **raised** the heavy log. **Active.**
2. The heavy log **was raised** by him. **Passive.**
3. Henry **broke** the window. **Active.**
4. The window **was broken** by Henry. **Passive.**

When the subject acts, the verb is called an **active verb.**

When the subject receives or seems to receive the act, the verb is called a **passive verb.**

One of the best tests to tell whether a verb is transitive is this: **Can it be changed from active to passive or from passive to active?** If it can be so changed, then we may be certain that the verb is transitive.

EXERCISES

I

Prove that the verbs in the sentences in Exercise I, Section 135, are transitive by changing them as just suggested.

Which of the verbs in those sentences are now active? Which are passive?

II

Examine the verbs in each of the following sentences. Change those that are active to the passive form, and those that are passive make active:

1. Narrow paths were shoveled through the drifts by the men.
2. The old trapper told us a thrilling story.
3. The hawk caught the fish.
4. All these experiences added new terms to my vocabulary.
5. Our food and clothing had been washed away by a flood.
6. Boats were torn from their moorings by the angry waves.
7. The Savior healed the sick, comforted the poor and lowly.
8. An old settler guided the soldiers along the trail.
9. The strangers were given food and lodging by the natives.
10. The lone wolf had led them for a year.
11. The hunter kindled a fire and cooked supper.
12. Mowgli drove the buffaloes to the edge of the plain.
13. All our fears were swept away by the cheering news.

14. The way that leads into the future is cleared by men of action.

15. The man was offered a good position by his employer.

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TRANSITIVE VERB FORMS

REVIEW

Some verbs are almost always transitive. The verbs **lay** and **set,**[1] are notable examples. The verb **raise** is never correctly used intransitively. Care should be taken to use these verbs in their various forms properly. (Review Section 86.)

What are the four forms of **lay?** of **set?** of **raise?**

Use each of these twelve forms in sentences, first as active, then as passive; for illustration:

Will you **lay** your book on the table?
The book **has been laid** on the table.
He **laid** the baby in its cradle.
The baby **was laid** in the cradle by him.

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ACTIVE AND PASSIVE VERBS IN USE

Sentence variety is very desirable. The fact that transitive verbs can be changed from the active to the passive form, and again from the passive to the active form, helps the writer to vary his construction to advantage.

[1] "Set" is used as an intransitive verb in these sentences: The sun sets. We set out.

Besides this, the active and the passive forms enable one to throw the emphasis on either the actor or the thing acted upon. Observe how Patrick Henry most effectively changes the emphasis from actor to receiver in these sentences from his famous address:

Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned, we have remonstrated, we have supplicated, we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the Ministry and Parliament.

Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope.— *From "A Call to Arms."*

Which verbs in the foregoing selection are active? Which are passive? Why do the sentences thus vary?

EXERCISE

Read the following quotations. Which part in each now receives the emphasis? Change the form of each verb from active to passive, or from passive to active, and tell what the effect is on the sentence:

1. I heard a soft tap at my door.
2. Dame Van Winkle had always kept her house in neat order.
3. My very dog has forgotten me!

4. Brightly the sunset lighted the village street.
5. You are convened this day by his Majesty's orders.
6. The curfew tolls the knell of parting day.
7. He whirled his lasso with an easy turn of the wrist.
8. Reports of the value of his invention were rapidly circulated by the people.
9. These stones are still called by the people of the valley, "The Black Brothers."
10. Mowgli rounded up the buffalo herd at the head of the ravine.
11. Shere Khan heard the thunder of their hoofs.

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REVIEW

Most of the verbs we use are active verbs. This is notably the case in stories. What reason can you give for this?

Read the following selection:

A STAGECOACH HERO

It was a race for life. The Indians gave their yell and dashed after them in pursuit. The driver laid the lash on the horses' backs and the stage flew over the road. The passengers sprang to their feet, wild with fright. "Keep your seats or we are lost!" commanded the driver, and they obeyed. Arrows flew thick. Some stuck in the stagecoach, one grazed the driver's cheek, and one cut the rosette from the bridle of a wheel horse.

The driver kept a cool head. There were two sharp turns in the road. As he neared them he pulled up the horses, made the turns carefully, and then whipped ahead

again. The passengers held their breath in terror at these turns as they watched the Indians gain on them, but the splendid speed and mettle of the stage horses carried them on.

Three miles the race lasted. Far ahead a swaying line in the road showed an ox train of twenty-five wagons coming west. A mile away the master of the train saw the Indians and the stagecoach. He quickly made a corral of his wagons with an opening toward the west. Into this gap Emery drove his stage while the rifles of the wagon train began to bark at the Indians. The passengers were saved. They could hardly express their joy. They hugged and kissed the driver, and threw their arms about the necks of the noble horses that had brought them through in safety. — *From "History and Stories of Nebraska," by A. E. Sheldon.*

How many passive verbs are in the above selection? Why are most of the verbs active?

1. How many sentences are there in the selection, *A Stagecoach Hero?*
2. According to use, what kind of sentences are they?
3. Which sentences are simple? Which are compound? Which have compound elements? Which of the sentences are complex? (Review Sections 44, 45, 46, 47.)
4. Copy the base of each sentence in the foregoing selection, writing the subject substantive in one column, the predicative verb in another.
5. How many **linking** verbs and how many **complete** ones are used in the selection?
6. How many **direct objects** are used in the story?
7. What **idioms** are used in the story?

8. Study Sections 10, 11, and 12 again to see how the active verb is generally used in story-telling. Make a list of the active verbs you find in the selections.

EXERCISE

1. Write a story telling in a vivid manner some exciting incident of your life. Take some subject suggested by the following titles:

A Narrow Escape. A Bad Blaze. An Amusing Blunder. Frightened Children. The Storm. A Pioneer Story.

2. Make a list of the active verbs you use in telling the story. Make a list of the passive verbs also. Compare the two lists of verbs.

140

THE ADJUNCT ACCUSATIVE[1]

Some transitive verbs are followed by a **direct object** and another word that describes or explains the direct object; for example:

1. They chose him president.
2. He painted the box white.

These sentences would be complete if only the object complements **him** and **box** were used. Observe:

1. They chose him.
2. He painted the box.

The words **president** and **white,** however, add another completing idea to the verb and at the same time describe or give another name for the object. Such

[1] Called also the **objective complement,** because it is used to complete the verb and explain or describe the object.

a word is called an **adjunct accusative.** (See Section 156.)

The adjunct accusative is a substantive or an adjective used to complete the verb and to explain or describe further the direct object.

It takes both the verb and the adjunct accusative to express what was done to the object. Observe: They "chose-president" him. He "painted-white" the wall. We might say, He **whitened** the wall; but **whitened** hardly expresses the idea. If there were such a term, we might also say, They **"presidented"** him.

EXERCISES

I

Copy in one column the direct objects, in another the adjunct accusatives, in the following sentences:

1. They named the child John.
2. Ye call me chief!
3. The pirates elected Red Rover commander.
4. They made Tom the leader.
5. He plowed the furrow straight.
6. The painter stained the door a golden brown.
7. The football boys chose Ted captain.
8. People instinctively acknowledged Lincoln their leader.
9. We thought the man honest.
10. Sweep the floor clean.

Change the verbs in the foregoing sentences from the active to the passive voice; as,

The box was painted white by him.

Observe that the word **white** still completes the verb, and still describes the box; but since **box** has become subject, the word **white** now describes the subject instead of describing the direct object, as before the change was made.

See whether or not the same changes take place in the other sentences as they are changed from active to passive voice.

II

Find five sentences containing adjunct accusatives. Copy them, underlining the adjunct accusatives. Change them from active to passive voice.

141

THE INDIRECT OBJECT

Another kind of object often found following certain transitive verbs is the **indirect object,** or dative. The words in black type in these sentences are examples of the **indirect object:**

1. He gave **me** a basket of apples.
2. The Lord showed **Moses** the Promised Land.
3. Give the **children** a good supper.

These sentences, as you observe, have a kind of double object. The direct object names the thing given; the indirect object names the one who receives the gift.

EXERCISE

Copy from the following sentences, in one column, the **direct objects**; in another, the **indirect objects:**

1. He did me an injury.
2. Pay the man his dues.
3. He told me a funny story.
4. Please bring me my hat.

5. Give the poor thy goods.
6. Did you buy the child some candy?
7. Did he tell you his address?
8. Aunt Belle made me a dress for my doll.
9. The woman handed the soldier a cup of water.
10. Send the man this letter.
11. Has he given you an examination yet?

142

SENTENCE VARIETY

In changing sentences like these from the active to the passive, either the indirect object or the direct object may be used as the subject; for example:

1. I was given a basket of apples by him.
2. A basket of apples was given to me by him.
3. Moses was shown the Promised Land by the Lord.
4. The Promised Land was shown to Moses by the Lord.

EXERCISES

I

Use the following verbs in sentences with both the indirect object and the direct object: **bought, found, offered, told, showed, purchased, left, took, gave.**

II

Change the form of the verb in the sentences you compose with the verbs just given, from the active

to the passive voice, using first the indirect object as subject, then the direct object.

143

REVIEW

Study the following sentences. Give the subject substantive and the predicative verb of each sentence and tell whether the verb is transitive or intransitive. If transitive, tell whether it is active or passive; if intransitive, tell whether it is linking or complete:

1. Ernest examined the poet's features.
2. Beautiful were his feet on the purple tops of the mountains.
3. A great roofless palace crowned the hill.
4. Ichabod was a suitable figure for such a steed.
5. He promised that he would do it.
6. Serve yourself would you be well served, is an excellent adage.
7. It is always morning somewhere.
8. He broke the ice on the streamlet's brink.
9. The plowman homeward plods his weary way.
10. Kotuko made his dog a tiny harness.
11. He rode all unarmed, and he rode all alone.
12. His words made me angry.
13. Teach us what sweet thoughts are thine.
14. Their arrows are broken; their springs are dried up.
15. The stranger called Tom a good fellow and gave him a dollar.
16. The drawbridge dropped with a surly clang.
17. I said that he would be chosen captain.
18. "Now tread we a measure!" said young Lochinvar.

144

QUOTATIONS AS DIRECT OBJECTS

Sentences containing quotations, like sentences 17 and 18 just given, are generally made up of some expression like **he said** and the quoted part used substantively as the direct object.

The quotation may be direct; as, Longfellow says, **"Behind the clouds is the sun still shining."**

Or it may be indirect; as, Longfellow says that **the sun is still shining behind the clouds.**

What is the difference between the direct and the indirect quotation? (Review Sections 14, 15, 16.)

Sentences containing quotations are very frequently used, especially in stories. We should learn to construct such sentences most effectively.

The quotation may follow the main predicative verb; as, Then spake Sir Richard Grenville, **"I know you are no coward."**

The quotation may precede the main predicative verb; as, "A Merry Christmas, Uncle!" cried a cheerful voice.

The quotation may be divided by the main base of the sentence; as, "Bah!" said Scrooge; "Humbug!"

EXERCISE

I

Find elsewhere three sentences containing quotations each of which follows the main verb; three in

each of which the quotation precedes the main verb; three in each of which the quotation is divided by the main base of the sentence.

Copy the sentences carefully, observing the punctuation.

145

SENTENCE VARIETY AND STRENGTH

The fact that we can introduce quotations into our sentences in the different ways illustrated enables us to give variety to our composition and to throw the emphasis on different parts of the sentence as we desire.

EXERCISES

I

Read the following sentences aloud. Which part in each now receives the emphasis?

Change the position of the quotation and read again. What effect does the change have on the sentence?

Which is the more effective arrangement of the quotation? Why?

1. "Long live Michael!" they cried, "our brave Acadian minstrel!"
2. Wildly he shouted, "Down with these tyrants of England!"
3. "The very image of the Great Stone Face!" shouted the people.
4. "We're all right, anyhow," said Phil Adams.
5. "Here," cried he, in raptures, to himself, "here it is!"

6. "This lamp gives a very bad light," said the bishop.

7. The bishop looked at him and said, "You have suffered much?"

8. "Yes," resumed the bishop, "you have come from a very sad place."

9. Rip bethought himself a moment, and inquired, "Where's Nicholas Vedder?"

10. "God knows," exclaimed he at his wit's end; "I'm not myself — I'm somebody else!"

II

Arrange the parts of each of the following sentences in such a way as to bring out most effectively the spirit and meaning. Be careful of the punctuation:

1. He whispered, "Please, Brown, may I wash my hands?"

2. He roared, stamping with pain, "Confound you, Brown, what's that for?"

3. Replied the bishop, "No, keep your money. How much have you?"

4. The bishop sighed deeply, "Nineteen years!"

5. The father said to his servants, "Bring forth the best robe, and put it on him."

III

Write some lively incident of your experience, using conversation freely. Picture, if you wish, some scene at a picnic, a quilting bee, around the campfire, or tell some good, funny story from real life.

Construct your conversation as effectively as you

can. Punctuate correctly the sentences used. Make a list of words to use in place of "said."

146

THE BASE OF THE COMPOUND SENTENCE

The compound sentence has a base made up of as many parts as there are principal clauses in the sentence; for example:

A tart temper never mellows with age, and a sharp tongue is the only edge tool that grows keener with constant use.

The base of this sentence is, **Temper mellows; tongue is tool.**

EXERCISES

I

Copy the base of each of the following compound sentences:

1. The bushes rustled a little in the thicket, and Father Wolf dropped with his haunches under him ready for his leap.
2. He kicked the fire with his foot, and the sparks flew up.
3. Cosette had dropped her knitting, but she had not left her seat.
4. She dared not touch the money, but she spent five minutes gazing at it.
5. He rubbed his eyes — it was a bright sunny morning.
6. 'Tis always morning somewhere, and above
   The awakening continents, from shore to shore
   Somewhere the birds are singing evermore.

7. The summer came, and all the birds were dead;
The days were like hot coals; the very ground
Was burned to ashes; in the orchards fed
Myriads of caterpillars, and around
The cultivated fields and garden beds
Hosts of devouring insects crawled.

8. His spots are the joy of the leopard; his horns are the buffalo's pride.

9. I was dirty from my journey; my pockets were stuffed out with shirts and stockings; and I knew no soul nor where to look for lodging.

II

Find elsewhere in this book five compound sentences; copy them, underlining the base of each.

Give the base of each of the compound sentences in Section 44.

147

SENTENCES WITH COMPOUND ELEMENTS

Some sentences (review Section 45) contain compound elements. For example, the subject of the sentence may be compound; as,

The **museums** and the **art stores** were full of interest to me.

The predicate may be compound; as,

We **reached** home and **found** the cottage empty.

Other parts of the sentence may likewise be compound; as,

1. She is both **wise** and **good.**
2. He gave to **Will** and **John** a dollar.

3. They made him **secretary** and **treasurer.**
4. We ran **down the lane** and **across the fields.**
5. **What is your name?** and **Where is your home?** he asked.

EXERCISES

I

Compose sentences:

1. Containing both a compound subject and a compound predicate.
2. Containing a compound direct object.
3. Containing a compound indirect object.
4. Containing a compound predicate adjective.
5. Containing a compound adjunct accusative.
6. Containing a compound prepositional phrase.

II

Copy from the following sentences the compound elements and tell the part each element plays in the sentence:

1. Fifteen-year-old Jo was very tall, thin, and brown.
2. Here stand the lord and the lady of the May Day.
3. It was morning on hill and stream and tree.
4. The little brook heard it and built a roof.
5. One had a large head, broad face, and small, piggish eyes.
6. Hearty and hale was he, an oak that is covered with snowflakes.
7. He shut his book, rose from the table, and entered the dining room.
8. On seeing me, the cow turned and ran like a horse.

9. Men groaned and clasped their hands; women shrieked, and turned away their faces.

10. The horse paused, stared, shook his head, turned round, and quietly trotted off to Rochester.

148

BASE OF THE COMPLEX SENTENCE

The complex sentence, as you learned in Section 47, contains both a principal clause and one or more subordinate clauses.

To find the base of such a sentence one must decide which is the principal clause, and give the subject substantive and the predicative verb of it, with such other words as complete the predication of the verb; for example:

The beauty of the night is hardly felt, when day comes leaping up.

The base here of the principal clause is: **beauty is felt.**

EXERCISES

I

Copy the base of the principal clause in each of the following complex sentences:

1. The journey, which I remember well, was very pleasant.

2. The rays of the sun fell upon the trees so that the twigs sparkled like diamonds.

3. She had a chubby child in her arms, which, frightened at his looks, began to cry.

4. The animal he bestrode was a broken-down plough-horse that had outlived everything but his viciousness.

5. He that wrestles with us strengthens our nerves and sharpens our skill.

6. The stranger took his bundle that he had bought, and untied it.

7. The great god Brahm put his mark upon all our people when the first cobra spread his hood to keep the sun off Brahm as he slept.

II

Copy the base of each sentence in Section 47.

149

SENTENCE UNITY

To be clear and effective, each sentence must have unity. Tell one thing at a time and tell it clearly. The simple or the complex sentence will have one main thought to express. The compound sentence, however, may carry two or even more co-ordinate thoughts; but these, too, should be closely related even though the clauses are grammatically independent of one another.

Make sure of the main base of the sentence, and see that each other part of the sentence is closely connected with it.

EXERCISE

If the following sentences lack unity, correct the fault by rearranging them or by making two or more sentences of each:

1. His hair was brown and curly, and his grandmother sat near the fireplace talking to him.

2. Four horses, splendidly caparisoned, which belonged to the governor, came next.

3. This is a picture I much admire; but the man who painted it was a German.

4. The lion lay crouching ready to spring on the hunter, who was loading the magazine of his rifle, which was a Winchester.

5. The horse pranced away across the meadow, which stretched to the river; where we used to fish and enjoy the shady groves where the nuts grew in autumn.

6. Cinderella reached home tired and cold; and her sisters came and talked about the wonderful princess.

7. A sound of music was heard from a band which was made up of boys, and they had been trained for this occasion.

REVIEW EXERCISES IN SENTENCE BUILDING

I

BUSINESS LETTERS

A business letter should be **clear, correct, concise, courteous.** To write a good business letter requires skill and care in sentence structure. Examine the following letter, then follow the directions given after it:

Cheyenne, Wyoming, June 14, 1914.

Messrs. H. B. Johnson & Co.,
Chicago, Ill.

Gentlemen:

I am returning by mail the copy of Longfellow's poems you sent me recently. It is, I regret to say, not of the

edition I ordered. If you will examine my letter, a copy of which is before me, you will find that I asked for the Riverside, not for the Cambridge, edition. I am sure you will gladly correct the mistake.

Yours very truly,

James Jackson.

1. Write a letter ordering several articles from a business firm. Speak of a money inclosure. State clearly how the goods are to be shipped.

2. Write a letter calling courteous attention to some error made by a business firm.

3. Write to some classmate offering him a position in some bank, school, or other place. State clearly the salary and other terms under which the position is offered. Exchange letters with the classmate and reply to the letter he gives to you.

4. Review carefully the letters you have written. Be sure every sentence in each letter is correct.

II

DESCRIPTIVE PARAGRAPHS

Take any two of the following suggestive beginnings, or two of your own, and build up clear descriptive paragraphs from them:

1. The stream lashed itself to foamy fury.

2. Oh, the quiet, meadowy stretches of the prairie land!

3. What a sweet, motherly face, thought I, when I first saw Aunt Melinda.

4. There is a queenly beauty about the rose.

5. It was one of those quaintly comfortable old houses.

6. The cabin was set right in the edge of a grove of saplings.

7. The street was thronged with people, nervous in their anticipation of the parade.

8. Thick black smoke was pouring out of every window in the building.

9. The runners stood on the line, ready to leap into the race that was to decide the contest.

10. A far-away whistle was heard; then the great engine swung round the curve.

Study your paragraphs to assure yourself that every sentence in each paragraph is correct.

Study these paragraphs closely and mark the sentences that seem to need improvement. Put these sentences on the board and ask the members of the class to make suggestions for improvement.

THE PARTS OF SPEECH

150

REVIEW

Words are classified according to their use into eight **parts of speech,** known as **nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions,** and **interjections.**

A noun is the name of a person, a place, or a thing; as, **John, city, pencil.**

A pronoun is a word used instead of a noun; it designates a person, a place, or a thing without naming it; as, **he, they, it.**

A verb is a word used to assert something, usually action, about a person, a place, or a thing; as, I **go.** Henry **ran.** Apples **grow** in temperate climates.

An adjective is a word used to describe or limit a substantive; as, I am **weary; the black** horse; **this** hat.

An adverb is a word which modifies a verb, an adjective, or another adverb; as, He works **hard;** The deer runs **very swiftly;** The man was **well** satisfied.

A preposition is a word placed before a substantive to show its relation to another word in the sentence; as, We ran **through** the meadow; It is **in** the cupboard.

A conjunction is a word used to connect words or groups of words; as, The boy **and** the man; Through

the field **and** over the river; I shall go **unless** something happens to prevent me.

An interjection is an exclamatory word used to express emotion or feeling; as, **oh, hurrah.**

EXERCISES

I

Make in your notebook a form like the following and classify properly as parts of speech the words in the selection, *A Stagecoach Hero.*

For illustration, observe how the words in the following paragraph are so classified:

"Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor, quiet man, a native of the place, and a loyal subject of the King, God bless him!"

Nouns	Pronouns	Verbs	Adjectives	Adverbs	Prepositions	Conjunctions	Interjections
gentlemen	I	cried	dismayed	somewhat	of	and	alas
Rip	him	am	a		of		
man		bless	poor				
native			quiet				
place			a				
subject			the				
King			a				
God			loyal				
			the				

Follow the foregoing model in dealing with the words in *A Stagecoach Hero.*

II

Compose three sentences each of which contains all the parts of speech; as,

"Oh, oh!" cried little Molly in rapture, "here come Grandma and Grandpa to see us!"

151

THE PARTS OF SPEECH IN USE

It is not the form of a word but its use that determines to what part of speech it belongs.

The same word may perform the office of several parts of speech. For example:

1. The ship **sails** at once; its **sails** are set.
2. The soldiers were in a **sound** sleep, when the **sound** of the trumpet woke them. "**Sound** the charge!" commanded the captain.

To what part of speech does each of the words in black type belong? Why?

EXERCISE

Use each of the following words as two or three different parts of speech:

fast, last, match, stone, still, base, wrong, second, study, right, shout, strike, well, drive, fight.

152

THE PARTS OF SPEECH GROUPED

According to the work they perform in sentences, the parts of speech may be grouped as follows:

1. Substantives, **nouns** and **pronouns.**
2. Asserting elements, **verbs.**
3. Modifying elements, **adjectives** and **adverbs.**
4. Connecting elements, **conjunctions.**
5. Independent elements, **interjections.**

The preposition is used not separately, but as a part of a phrase. Such a phrase, taken as a unit, may be a noun; as, **Over the fence** is out; or an adjective; as, The boys **of our school** won; or an adverb; as, We walked **down the lane.**

153

NOUNS AND PRONOUNS

REVIEW

Copy from the following selection fifty different nouns and ten different pronouns:

THE NEW SOUTH

The New South is enamored of her new work. Her soul is stirred with the breath of a new life. The light of a grander day is falling fair on her face. She is thrilling with the consciousness of growing power and prosperity. As she stands upright, full-statured and equal among the people of the earth, breathing the keen air and looking out upon the expanding horizon, she understands that her emancipation came because in the inscrutable wisdom of God her honest purpose was crossed and her brave armies were beaten.

This is said in no spirit of time-serving or apology. The South has nothing for which to apologize. She believes the late struggle between the States was war and not rebellion, revolution and not conspiracy, and that her convictions were as honest as yours. I should be unjust to the dauntless spirit of the South and to my own convictions if I did not make this plain in this presence. The South has nothing to take back. In my native

town of Athens is a monument that crowns its central hills — a plain, white shaft. Deep cut into its shining side is a name dear to me above the names of men, that of a brave and simple man who died in a brave and simple faith. Not for all the glories of New England — from Plymouth Rock all the way — would I exchange the heritage he left me in his soldier's death. To the foot of that shaft I shall send my children's children to reverence him who ennobled their name with his heroic blood. But, sir, speaking from the shadow of that memory, which I honor as I do nothing else on earth, I say that the cause in which he suffered and for which he gave his life was adjudged by higher and fuller wisdom than his or mine, and I am glad that the omniscient God held the balance of battle in His Almighty hand, and that human slavery was swept forever from American soil — the American Union saved from the wreck of war.— *From "The New South," by Henry W. Grady.*

154

PROPER NOUNS

A noun that names some particular person, place, or thing is called a proper noun.

How many proper nouns are in the selection just given from *The New South?*

Nouns that apply in common to all members of a class of persons, places, or things are called common nouns.

Give ten common nouns from the selection from *The New South.*

What difference do you observe in the writing of the proper and the common nouns?

GENERAL RULE

All proper nouns should be capitalized.

A. **Titles, and words denoting relationship,** when used with proper nouns, should be capitalized; as, Colonel Johnson, President Wilson, Uncle Henry.

Such words should also be capitalized when used alone if they are used as proper names to denote a particular person; for example:

1. The crowd surged about the carriage to see the Queen.
2. "Four score and seven years ago," began the President.

B. **A proper noun may consist of several words;** as, Strait of Magellan; *Tales of the White Hills;* Louisa May Alcott. The important words in such names are capitalized.

C. **Sometimes we speak of animals, plants, and even inanimate things as if they were persons.** This is called personification. If the personification is very marked, the noun denoting it should be capitalized; for example:

> Haste thee, nymph, and bring with thee,
> Jest and youthful Jollity,
> . . . . . .
> Sport that wrinkled Care derides,
> And Laughter holding both his sides.

Examples of personification are found mostly in poetry.

EXERCISE

I

Justify the capitalization of the nouns in the following sentences:

1. Up leaped the Captain of Plymouth.
2. Slowly but steadily onward journeyed this Puritan youth to the Holy Land of his longings.
3. The weaver Winter its shroud had spun.
4. Prosperously sailed the ship *Good Fortune*.
5. Westward the Oregon flows and the Walleway and Owyhee.
6. Red Cloud was a noted chief of the Sioux Indians.
7. We sailed up the Rio de la Plata and the Parana to Rosario.
8. Thou, too, sail on, O Ship of State!
9. Have you read *Lives of the Hunted?*
10. The President's large figure stood before them.

II

Find and copy five expressions containing examples of personification where the noun denoting such personification is capitalized.

Find and copy five other expressions containing other kinds of proper nouns written with capitals.

155

COLLECTIVE NOUNS

Certain common nouns name collections of persons, animals, or things; as, **audience, herd.** Nouns of this kind are called **collective nouns.**

Collective nouns are usually regarded as singular in number, especially when the group is thought of as essentially one in action; for example:

1. The audience **was** very responsive.
2. The flock of sheep **has been** driven to the hills.

EXERCISES

I

In the following sentences choose the form of the verb you think proper, and give reasons:

1. A herd of horses (was, were) seen on the desert.
2. The committee (has, have) decided to report favorably.
3. The regiment (was, were) on parade to-day.
4. Our football team (is, are) practicing hard to win.
5. The flock of geese (was, were) flying northward.
6. (Has, have) the orchestra begun to play yet?
7. A crowd of jolly boys (was, were) sporting on the green.

Sometimes the individuals of the group are thought of, rather than the group as one thing. In such a case the plural may be used; for example:

1. The committee were unable to agree.
2. The party of surveyors were eating supper when we found them.

II

Use the following collective nouns properly with singular verb forms: congress, council, party, band, gang, company, army, troupe.

III

1. Read carefully a good newspaper news story or a leading magazine article.
2. Make a list of the collective nouns with the verb following each.

3. In each case explain why the singular or the plural form of the verb is used.

156

USES OF THE NOUN

The noun is the principal substantive used in sentence building. Its chief offices are as follows:

(a) Nominative Uses of the Noun

1. Subject; as, That **house** is well built.
2. Predicate nominative;[1] as, Chicago is a busy **city.**
3. Nominative of address; as, **Mary,** please bring me a drink.
4. Nominative absolute; as, The **battle** having ceased, the troops lay down to rest.

(b) Accusative[2] Uses of the Noun

1. Direct object; as, We saw the **bear.**
2. Adjunct accusative;[3] as, The class elected Tom **president.**
3. Adverbial accusative;[4] as, I walked three **miles.**
4. Accusative with a preposition;[5] as, We met him at the **hotel.**

(c) Dative Use of the Noun

1. Indirect object; as, He gave **Henry** a position.

[1] Called also **subjective complement.**
[2] Called also **objective.**
[3] Called also **objective complement.**
[4] Called also **adverbial object.**
[5] Called also **object of a preposition.**

(d) **Genitive[1] Uses of the Noun**

1. Genitive of possession; as, **Kate's** hat is very becoming.

2. Genitive of connection; as, The **crowd's** wild fury soon passes. We accepted gladly the **man's** offer.

Observe that in the genitive of connection, there is no actual possession, even though the possessive sign is used. The genitive of possession, on the other hand, implies actual ownership.

Nouns may be used in apposition; as, Paul, the **apostle,** went to Rome.

These nouns are nominative, accusative, dative, or genitive, agreeing in case with the noun with which they are in apposition.

For the nominative, the accusative, and the dative uses, the common form of the noun is used.

For the genitive uses the noun is changed to the possessive form. (See Section 157.)

EXERCISE

Compose twelve sentences illustrating each of the twelve different uses of the noun given here.

Copy the nouns in the following sentences and give the use of each noun:

1. So came the captain with the mighty heart.
2. The Lord is my shepherd.
3. Ye call me chief.
4. One of the boys, Ben Rogers, came by with a hop-skip-and-jump.

[1] Called also **possessive.**

5. Father, thy hand hath reared these venerable columns.

6. Out of Abraham's tent young Ishmael wandered with Hagar.

7. 'Tis midnight's holy hour.

8. It was the day before Thanksgiving.

9. The fortune of war, General Gates, has made me your prisoner.

10. Our supplies being exhausted, we had to return.

11. The sentinels having been posted, we felt safer.

12. The panther measured nine feet from nose to tail tip.

13. The hunter's gun was found a mile from camp.

14. President Lincoln gave the soldier a reprieve.

15. Our year's work was done.

16. John Maynard was pilot of the steamer *Ocean Queen.*

17. The heavens declare the glory of God.

18. The braves chose Black Eagle chief.

19. Little Elsie was rocked to sleep every night on her mother's lap.

20. God gives us many blessings.

157

GENITIVE CASE FORMS OF THE NOUN[1]

The noun changes its form only when it is used in the genitive case; for example:

1. **Kate** called on us. (Nominative.)
2. We invited **Kate** to our party. (Accusative.)
3. Mother gave **Kate** a present. (Dative.)
4. **Kate's** mother has gone to Boston. (Genitive.)

[1] Called also **possessive case forms.**

GENERAL RULES FOR MAKING THE GENITIVE FORMS

1. The singular form of the genitive noun is made by adding the apostrophe (') and "s" to the common form of the noun; as, **boy, boy's; cow, cow's.**

2. If the common plural ends in "s," the genitive plural is made by adding the apostrophe (') only; as, **boys, boys'; cows, cows'.**

If the common plural form does not end in "s," the genitive plural is made by adding the apostrophe (') and "s"; as, **men, men's; children, children's.**

EXERCISE

a. Give five illustrations of each of the foregoing rules.

b. Change the following nouns to the genitive forms and use them in sentences, first as singular, then as plural: friend, woman, Henry, king, deer, statesman, horse, father, calf, hero, judge, merchant, lady, wife.

SPECIAL RULES FOR MAKING GENITIVE CASE FORMS

1. In a few common expressions, as, **for goodness' sake, for conscience' sake,** the singular possessive is formed by adding the apostrophe (') only. This is to avoid too many hissing sounds coming together.

2. When two persons have a joint ownership in one thing, the possessive is formed by adding the apostrophe to the last name only; as, Taylor and Cutler's store. If separate ownership is meant, the genitive sign should be added to each word; as, Longfellow's and Lowell's poems.

3. The genitive form of compound nouns is made by adding the sign of possession to the last word; as, singular, **brother-in-law's;** plural, **brothers-in-law's.**

4. Where nouns in apposition are used in the genitive case, the genitive sign is added to the last word only; as, Tom, the baker's, wagon was broken down. Henry, the carpenter's, hammer was lost.

158

THE "OF" PHRASE

The prepositional phrase introduced by "of" is often used to express the genitive relationship; for example:

1. The people **of the city.**
2. The bank **of the river.**
3. The orders **of the commander-in-chief.**
4. The sayings **of Jesus.**

It is especially preferable to use the "of" phrase —

a. When it sounds better; as, **The houses of my brothers-in-law,** instead of **my brothers-in-laws' houses.**

b. With nouns that name inanimate objects. We should say, for example: **The top of the chair,** not **the chair's top; the depth of the well,** not **the well's depth.**

EXERCISES

I

Find five sentences wherein the "of" phrase is used to express the genitive relationship.

II

Use the following nouns in sentences in such a way as to express in the best way the genitive relationship between them and some other noun.

commander-in-chief	day
William Allen & Company	city
Hawthorne and Irving	thief
Colonel Wood	desk
sons-in-law	witch
German	hour
Frenchmen	buffalo
geese	ladies
Jesus	Dickens
bluebirds	trapper

III

Copy from the following sentences (1) the singular nouns in the genitive case; (2) the plural nouns in the genitive case; (3) the "of" phrases used to express the genitive relationship:

1. The camel's load was very bulky.
2. The years shall come and pass, but we
   Shall hear no longer, where we lie,
   The summer's songs, the autumn's sigh,
   In the boughs of the apple tree.
3. It swung at the side of Jim Milliken's store.
4. He heard the crowing of the cock,
   And the barking of the farmer's dog,
   And felt the damp of the river fog.
5. Aladdin's mother went to the Sultan's palace to present the dowry of the Princess.

IV

Tell the difference in meaning in these expressions:

1. The King's picture; The picture of the King.
2. The secretary's and the treasurer's report; The secretary and treasurer's report.
3. Miller's and Johnson's stores; Miller and Johnson's stores.
4. Irving's story; A story of Irving.
5. Harold's and Tom's guns; Harold and Tom's guns.

159

SUBSTANTIVE PHRASES AND CLAUSES

Phrases and clauses are often used substantively; as,

1. **To be fair** was always his aim.
2. **My going East** will cause a change of plans.
3. **Whatever he undertakes** is done well.

USES OF SUBSTANTIVE PHRASES AND CLAUSES

There are five common uses of the substantive phrase and the substantive clause; the following sentences illustrate these uses:

1. **Subject** —
   That he will go seems certain.
   Our being there may help keep peace.
2. **Predicate nominative** —
   My duty is **whatever he commands.**
   This seems **to be worth while.**

3. **Direct object** —
   I told him **that we would be there on time.**
   We tried **to do the work well.**
4. **Appositive** —
   My wish **that he go to school** should be heeded.
   His desire **to go to school** is a good one.
5. **With a preposition** —
   He talked about **whom he pleased.**
   I am thinking of **going next week.**

EXERCISES

I

(a) Write five sentences using substantive phrases in the five different ways just illustrated: as subject, as predicate nominative, as direct object, in apposition, and with a preposition.

(b) Write five other sentences using substantive clauses in the five different ways just named.

II

Because of the variety of ways substantive phrases and clauses can be used, one may often vary the structure of sentences to advantage; for example:

a. **That coal comes from plants** is believed.
b. It is believed **that coal comes from plants.**
c. We believe **that coal comes from plants.**
d. Our belief is **that coal comes from plants.**

Without changing the meaning, but by changing the construction, express the thought of each of the following sentences in another way. If possible, give several different constructions for each sentence.

1. He will give you whichever you choose.
2. Its being he should make no difference.
3. Singing too loudly strains the vocal organs.
4. That the earth is round has been proved.
5. For us to go would be impossible.
6. Nobody believed him to be killed.
7. His advice was that I should go.
8. My object is to help you to succeed.
9. Spending money foolishly is buying bad habits.
10. Who wrote the book is not certainly known.

160

THE PRONOUN

REVIEW

Copy from the following selection the pronouns that it contains. How many pronouns are used in it?

AN INCIDENT FROM "THE MAN WITHOUT A COUNTRY"

One day we overhauled a schooner which had slaves on board, and Nolan was called upon to interpret for the captain.

"Tell them they are free," said Vaughan.

Nolan explained this message. Then there was a yell of delight, clinching of fists, leaping, dancing, and kissing of Nolan's feet.

"Tell them," said Vaughan, "that I will take them all to Cape Palmas."

This did not answer so well. Cape Palmas was practically as far from the homes of most of them as New Orleans or Rio Janeiro was. Vaughan asked Nolan what

they said. The drops stood on poor Nolan's white forehead, as he hushed the men down, and said:

"They say, 'Not Palmas.' They say, 'Take us home; take us to our own country; take us to our own house; take us to our own pickaninnies and our own women.'"

"Tell them yes, yes, yes; tell them they shall go to the Mountains of the Moon, if they will. If I sail the schooner through the Great White Desert, they shall go home."

And after some fashion Nolan said so. But he could stand it no longer, and getting Vaughan to say he might go back, he beckoned me down into our boat and said:

"Youngster, let that show you what it is to be without a family, without a home, without a country. And if you are ever tempted to do a thing that shall put a bar between you and your family, your home, and your country, pray God in His mercy to take you that instant to His own heaven. And for your country, boy," and the words rattled in his throat, "and for that flag," and he pointed to the ship, "never dream but of serving her as she bids you. No matter what happens to you, no matter who flatters you or abuses you, never let a night pass but you ask God to bless that flag. Remember, boy, that behind officers and governments, and people, even, there is the country herself, your country, and that you belong to her as you belong to your own mother. Stand by her, boy, as you would stand by your own mother." — *Adapted from Edward Everett Hale.*

1. What is a pronoun?

2. In what way does the pronoun help greatly in sentence building?

3. Take the part from "Vaughan asked" to "our own women"; substitute the right noun for each pronoun that this part contains, and read the portion aloud with the nouns. What is the effect?

161

KEEPING THE MEANING OF PRONOUNS CLEAR

The noun for which the pronoun stands is called the **antecedent** of the pronoun.

Usually the antecedent is expressed in the sentence; sometimes it is understood. But whether expressed or merely understood, there should be no mistaking of the antecedent. The reference of the pronoun should be clear. Much mischief to sentence clearness comes from careless use of pronouns.

EXERCISES

I

Review Exercise I, Section 15, correcting for clearness the sentences there given.

II

Read the following sentences. Correct their faults by recasting them or rearranging the pronouns so that their reference to the antecedent is clear:

1. We saw the bear just as we came to the cliff; it was close to us.
2. The captain spoke to the sergeant; he said he would caution the men to move quietly.
3. The boys saw the coyotes stealing toward the sheep and tried to drive them away.
4. The rancher told his neighbor that his cattle were in his field.
5. Kate and Ruth asked their mothers to invite their cousins to the country to spend their vacation.

6. Tom's father told him that he might go to town during the holidays.

7. The Indians were gaining on the soldiers rapidly; we could see them coming.

8. The horse leaped down the bank carrying his rider out of sight; then he came up on the other side.

9. I told Tom to ask father to let us go with him to see the circus.

10. The horse seemed to be very fond of his master; he was very kind to him.

11. Mary's mother told the teacher that she had lost the note she had sent.

12. He told the man that he might go the next day.

13. The girls tried to play a joke on the boys but they saw them.

14. Harry wrote to his father that he would be better off at home.

15. The dog followed the boy everywhere; he seemed to like him very much.

III

Find and copy five other sentences in which the pronoun has been so used as not to be clear in its reference to the antecedent. Correct the sentences.

162

PERSONAL PRONOUNS

Certain pronouns show by their forms that they refer to the person speaking, the one spoken to, or the one spoken of.

Such pronouns are called **personal pronouns.** Pronouns denoting the speaker, as, **I, me,** are said

to be of the **first person**; those that denote the person spoken to, as, **you, thou,** are of the **second person**; those denoting the person spoken of are said to be of the **third person**; as, **he, she, it, they.**

The noun has no changes in form to show person.

The pronoun has different forms to show person, as well as forms to denote **number, gender,** and **case.**

DECLENSION

To give the various inflections of a noun or pronoun for person, number, gender, and case, is to **decline** it.

Declension of the Personal Pronouns

	FIRST PERSON		SECOND PERSON	
	Singular	Plural	Singular	Plural
Nom.	I	we	you (thou)[1]	you (ye)
Gen.	my, mine	our, ours	your, yours (thy, thine)	your, yours
Dative and Accus.	me	us	you (thee)	you

	THIRD PERSON			
	Singular			Plural
	Masculine	Feminine	Neuter	All Genders
Nom.	he	she	it	they
Gen.	his	her, hers	its	their, theirs
Dative and Accus.	him	her	it	them

[1] The forms **thou, thy, thine, thee,** and **ye** are sometimes called the **sacred forms** of the pronoun. They are used in writings of formal or solemn style, as in poetry and the Bible; but not in conversation.

163

POSSESSIVE PRONOUNS AND POSSESSIVE ADJECTIVES

Except **it** and **he,** all the personal pronouns, as shown in the declension, have two forms for the possessive use. These two forms are used differently.

The words **my, our, thy, your, her, their, his** and **its** are used with nouns which they limit in a possessive sense; as, **my hat, his honor, their mother.**

Such words are called possessive adjectives.

The other possessive forms — **mine, ours, thine, yours, hers,** and **theirs** — are used alone, or without the noun that names the thing possessed. For example: Their hats are black; **ours** are brown. That book is **yours;** this is **mine. His** may also be used in this way; as, The house is **his.**

Such words are called possessive pronouns.

Certain of these possessive forms may be used either with or without the noun; as,

My book is like **his book.** My book is like **his.**
Mine eyes have seen His glory.*
This house is **mine.**
Let **thine** eyes look right on.
Pleasant thoughts be **thine.**

*Thine and **mine** are used sometimes, in poetry and sacred writings, to modify those nouns which begin with a vowel sound.

CAUTION

Sometimes wrong forms of the possessive pronoun are made. A common mistake is illustrated by these expressions: **That is his-n. These are our-n.**

EXERCISES

I

Read the following sentences aloud several times:

1. Do your work well; we will do ours the same.
2. These books are hers; those are yours.
3. That hat looks like his.
4. Time hath his work to do, and we have ours.
5. Are these pencils yours? No, they are his.

Compose four sentences in which the words, **his, hers, ours,** and **yours** are correctly used.

II

Copy from the following sentences in one column the **possessive adjectives;** in another the **possessive pronouns:**

1. I pledge thee faith, my liege, my lord!
2. If ye forgive men their trespasses, your Heavenly Father will also forgive you.
3. Stand, the ground's your own, my braves!
4. Do your duty, that is best.
5. England expects every man to do his duty.
6. He spoke as if all the world were his.
7. This country is ours; we should be ever ready to fight for its flag.
8. He claimed that the horse was his.

9. "Peace be thine," shall ever be my prayer.
10. Is that book yours or mine?

164

USES OF THE PERSONAL PRONOUN

The personal pronoun has almost all the uses of the noun. As with the noun, these uses are classified as **nominative, accusative,** and **dative.**

The common uses of the possessive pronouns have already been discussed. (See Section 179 for the genitive form used with the gerund.)

The nominative forms differ from the accusative and dative forms of the personal pronouns as follows:

Nominative: **I; we; she; he; they; thou.**

Accusative or Dative: **me; us; her; him; them; thee.**

NOMINATIVE USES

It is proper to choose the nominative form when the pronoun is used as

1. Subject substantive: **I** saw the play.
2. Predicate nominative: It was **I** that he saw.
3. Nominative of address: Roll on, **thou** deep and dark blue ocean.
4. Nominative absolute: **They** having come, we felt at home.

ACCUSATIVE USES

It is proper to choose the accusative form when the pronoun is used,

1. As direct object: The horse followed **him.**
2. With a preposition: The trapper came towards **us.**

DATIVE USE

It is proper to choose the dative form when the pronoun is used.

As indirect object: He gave **me** a hearty welcome.

The same forms are used for the dative as for the accusative.

CASE OF PRONOUNS IN APPOSITION

Sometimes the pronoun is used appositively. A pronoun used appositively should agree in case with the word it explains; as,

1. Henry, **he** that spoke to us, is my cousin. (Nominative.)
2. Do you remember Henry, **him** that spoke to us? (Accusative.)
3. I gave the book to Henry, **him** that is sitting by the window. (Dative.)

EXERCISES

Choose the form of the pronoun you think proper for each blank in the following exercises, giving a reason for your choice:

1

I — ME

1. Lo, it is ——; be not afraid.
2. It is (he, him) who should stop, not ——.
3. Tom and —— dashed down the road.

4. Let there be peace between (thee, thou) and ——.
5. He is no stronger than ——.

WE — US

1. Where do you think they found —— boys?
2. It was not —— that did it.
3. —— girls have planned a valentine party.
4. They gave —— girls a basket of flowers.
5. —— having come, they could go on with the game.
6. The President spoke kindly to —— boys.

HE — HIM

1. —— and (I, me) will do it for you.
2. This is —— of whom I spoke.
3. There were Harry and Henry and —— in the crowd.
4. Wayne, —— that captured Stony Point, was a daring leader.
5. Did you call for —— and (she, her)?

SHE — HER

1. —— and (I, me) are going to college.
2. It is ——; I am sure it is.
3. Between —— and (I, me) is a lasting friendship.
4. The couple that went in just before —— and me are from New York.
5. He came to see —— and you.

THEY — THEM

1. It was —— that called; did you not see ——?
2. —— having come, we can go.

3. I did not intend to hurt ——.
4. —— also serve who only stand and wait.
5. —— that love the Lord shall find him.

II

TYPE SENTENCES FOR DRILL

Read sentences like these frequently till their proper use becomes a matter of habit:

1. Whom did you see?
2. Who is there? It is I.
3. Mary and I did it.
4. We boys went.
5. He spoke to John and me.
6. Did you think of us girls?
7. He is no better than I.
8. They did as well as we.
9. He! why he wouldn't do that!

III

Compose nine sentences, one similar to each of those in the foregoing group, and read the sentences aloud. Exchange your sentences for others composed by your classmates, and read theirs aloud.

165

REFLEXIVE AND INTENSIVE PRONOUNS

The words **myself, ourselves, yourself, yourselves, himself, herself, themselves,** and **itself** are used in two ways:

1. **Reflexively:** I hurt **myself.**

Here the actor is also the receiver of the act.

2. **Intensively:** He himself shall do it.

Sometimes errors are made in the use of these reflexive and intensive pronouns. There is a tendency on the part of those who know no better, to choose **hisself** and **theirselves.** Some people also use expressions like **I hurt me,** instead of **I hurt myself.** Practice using the correct forms till they are a matter of habit with you.

EXERCISES

I

Supply the right reflexive and intensive forms for the following blanks:

1. She —— did all the work.
2. He struck —— with the ax.
3. I will attend to it ——.
4. The boys are trying to outdo ——.
5. They wrong ——, not us.
6. We promised to bring —— to the party.
7. No one but a dunce would so disgrace ——.
8. She thought —— very clever.
9. You, ——, are chosen; now congratulate ——.
10. Could you imagine —— doing such a thing?

II

Use each of the eight reflexive and intensive forms given above: 1. Reflexively. 2. Intensively. For example: I struck **myself.** I **myself** will do it.

166

THE INTERROGATIVE PRONOUN

Certain pronouns are used to ask questions:

1. **Who** was it that called?
2. **Whom** did you see?
3. **Whose** hat is this?
4. **What** did he give you?
5. **Which** was it?

The pronoun **who,** as you observe, has different forms for the **nominative, accusative** and **dative,** and **genitive** cases. These forms need watching, especially the accusative and dative form **whom.**

EXERCISES

I

Choose the form you think proper for each of the following blanks, and give your reasons:

WHO — WHOM

1. —— do you want, oh, lonely night?
2. —— were they that came yesterday.
3. For —— did you send?
4. —— are you that seem so haughty?
5. —— did they choose?
6. —— do you think they will choose?
7. —— is at the door?
8. —— are the girls going to visit?
9. —— do you think will be chosen?
10. —— do you think they will elect?

11. —— did you suppose called you?
12. —— did you call?
13. —— did you see at the game?
14. Before —— did he appear?
15. To —— did you give the message?

To help determine more quickly the proper words for the above sentences, change them to the declarative form; as, You do want ——, oh, lonely night?

II

Write ten sentences containing **whom** properly used as an interrogative pronoun.

167

INDEFINITE PRONOUNS

Certain pronominal words used to refer indefinitely to objects are called **indefinite pronouns;** the words in black type are common examples:

1. **Several** went to the party.
2. **Each** carried an umbrella.
3. **Some** seem to be born lucky.
4. **Much** depends on self-control.
5. **Neither** would consent.

Why are the black-type words in these sentences pronouns? How do they differ from nouns?

EXERCISE

Use the following words as indefinite pronouns:

all, every one, none, another, neither, many, few, little.

168

DEMONSTRATIVE PRONOUNS

The words **this, that, these,** and **those**[1] when used substantively are called **demonstrative pronouns.**

1. **This** is my hat; **that** is yours.
2. **Those** are sweet apples; **these** are sour.

169

REVIEW

I

Copy from the following sentences in separate columns —

1. The personal pronouns; 2. The interrogative pronouns; 3. The indefinite pronouns; 4. The demonstrative pronouns:

1. One was a corporal, the other a private.
2. Who saw the man thrown from his horse?
3. Some were carrying buckets; some had baskets.
4. All were satisfied; none complained.
5. To whom did they give the prize?
6. Many are called, but few are chosen.
7. A little should be done for the sake of his friends.
8. Each carried a musket and a knapsack, and each followed another of the party along the steep trail.
9. Several were nominated, but none would accept the position.
10. None but the brave deserve the fair.

[1] These and most other pronominal words are used also as adjectives, in which case they are called **pronominal adjectives.** (See Section 187.)

11. What was asked of him?
12. Every one tried his best to win.
13. Another would have done it, if you had **not.**
14. These belong to Mary; those to Jane.
15. Either will do it for you, I am sure.
16. That is a trait of his I that much admire.
17. Much was done to relieve his pain, but all was **in** vain.

II

The words **each** and **every** are singular in number, and singular forms should be used to agree with them; as,

1. **Each** boy has **his** lessons.
2. **Every one** did **his** duty.

The words **neither** and **either** are likewise singular in effect. They, too, should be used with singular forms; as,

1. Neither **was** right.
2. Either **is** able to do it.

Such expressions as **many a, man after man,** should also be followed by singular forms; as,

1. Many a man **has** given **his** life for **his** country.
2. Man after man **was** seen carrying **his** heavy burden.

III

Choose the proper forms of verbs and pronouns to fill the following blanks, and give reasons:

1. Neither of the men (was, were) anxious to risk (his, their) life.

2. Nothing (was, were) left of all the splendor.
3. Every day (is, are) a good beginning.
4. Each human being (create, creates) a world of (his, their) own.
5. Several (was, were) hurt in the accident.
6. Many a good resolve (is, are) never followed by good actions.
7. If each one (does, do) (his, their) best, all will do well.
8. None (was, were) excused from the examination.
9. Some there (is, are) whose lives are always radiant with good cheer.
10. Let each give to the world the best (he, they) (has, have).

170

RELATIVE PRONOUNS

Certain pronouns are used to introduce adjectival clauses; for example:

1. This is the house **that Jack built.**
2. The diamond, **which is pure carbon,** is a brilliant gem.
3. Here is a boy **who can be trusted.**
4. Here is a boy **whom we can trust.**
5. Here is a boy **whose word has never been broken.**

Explain why **whom** and **whose** are chosen in the last two sentences.

These pronouns have a kind of double use: they perform the office both of a substantive and of a conjunction. Such pronouns are called **relative pronouns.**

The relative pronouns most commonly used are **who, which**, and **that.**[1]

Who is properly used when referring to persons. So also are **whom** and **whose,** the accusative and the genitive form of **who.**

Which is properly used when one is speaking of **beings of a lower order** or **inanimate things.**

That is used to refer to **animals, persons,** or **things**; as,

1. The only time **that I saw him** was during the convention.
2. This is the horse **that won the race.**
3. He **that dares to follow truth** may be misunderstood.

EXERCISES

I

Find elsewhere in this book or in other books five sentences in which the relative pronouns, **which, that, who, whom, whose,** are used. Tell what word each relative clause modifies.

II

Choose the proper form of **who** for the following blanks, giving a reason for your choice in each case:

[1] **As** is sometimes a relative pronoun; for example, Ye stand here now like giants **as** ye are. **What** also is sometimes used to introduce a relative clause; as, **That** is what I heard. **What** has no antecedent. In the sentence given, it equals: **the thing which.** Sometimes the adjective clause is introduced by a conjunctive adverb; as, This is the place **where** I found the arrow-head. (See Section 194.) **Where** in such a sentence equals the phrase **at which.**

1. They also serve —— only stand and wait.

2. —— the gods destroy, they first make mad.

3. She was a quiet child, —— took good care of her clothes, and kept out of people's way.

4. Tennyson, —— poems are so harmoniously beautiful, was England's poet-laureate.

5. There was once a man —— had a goose that laid golden eggs.

6. Balder the good, —— both gods and men loved, was dead.

7. There are many people —— have never seen anything at all worth seeing.

8. Once a gentleman, —— name I have forgotten, sent me a collection of fossils.

9. Next morning it was I —— waked the whole family with my first "Merry Christmas!"

10. Bright Eyes was an Omaha Indian girl, —— became widely known through her efforts to help her people.

11. He —— hunts for flowers will find flowers.

12. Washington was a hero —— was in turn a conqueror and a liberator, and —— crowned Glory with Peace.

171

DESCRIPTIVE AND DETERMINATIVE CLAUSES[1]

Some adjectival clauses are used to add an explanatory thought, or describe the substantive they modify. Such are called **descriptive clauses.** The following are examples:

1. The diamond, **which is pure carbon,** is a brilliant gem.

[1] Determinative clauses are called also **restrictive clauses.**

2. As we were coming home, we saw a tramp, **who seemed to be ill.**

The descriptive clause, being but an added thought, may be omitted from the sentence, and yet the sentence will seem complete; as, **The diamond is a brilliant gem. As we were coming home, we saw a tramp.**

Other adjectival clauses are used to limit, or restrict, the word modified to a certain object or group of objects; for example:

1. This is the horse **that won the race.**
2. An animal **that has four feet** is called a quadruped.

Clauses of this kind are called **determinative clauses.**

To leave such a clause out of the sentence would leave the thought incomplete. For instance, we might say, **This is the horse:** but the question would come, **What horse?** The determinative clause, **that won the race,** anticipates and answers the question. To say, **An animal is a quadruped,** would be to make a mis-statement. The clause, **that has four feet,** is absolutely necessary to determine the meaning of this sentence.

EXERCISES

I

Copy from the following sentences, in one column, the **descriptive clauses;** in another, the **determinative clauses:**

1. The hill, which was very steep, was covered with brush.
2. The boy, whose name was Jack, was unwilling to work.

3. This is the man of whom I spoke.

4. Colonel Edgehood, whose regiment was ordered to Cuba, fought in the Civil War.

5. The house that he built last year was burned yesterday.

6. Our horses were stolen by Indians who had followed us for days.

7. I asked for the book that is lying on the table.

8. His eyes, which had been all but blinded by the smoke, gave him great pain.

9. The burglar stole in through the window, which we had carelessly left open.

10. The hunters, who had been away from camp for hours, returned with plenty of game.

II

Which of the clauses in Exercise I are descriptive? Which are determinative?

Which and **who** are generally preferred in descriptive clauses; **that** is generally preferred in determinative clauses. What do you observe as to the punctuation of these two kinds of clause?

III

Fill the following blanks with the relative pronoun, **that** or **which,** as you think proper, giving reasons for your choice:

1. The evil —— men do lives after them.

2. Lightning, —— is one form of electricity, often does great damage.

3. He gave me a letter, —— he wished me to deliver.

4. It is a long road —— has no turning.

5. It was a yawning hole, —— at a glance I knew belonged to a buzzard.

6. Heaven helps them —— help themselves.

7. He —— hath ears, let him hear.

8. It was action —— made them what they were.

9. The great guns, —— shone like silver, seemed harmless enough.

10. The Indians had not before seen a rifle —— shot twice without being reloaded.

11. Forsyth cut the bullet from his leg, —— he bandaged with his own hands.

12. The breeze, —— had been blowing strongly for several hours, suddenly died down.

SENTENCE CONCISENESS

The sentence may frequently be shortened by reducing the adjectival clause to an appositive; as, California, which is the second state in size in the Union, lies along the Pacific coast. California, the second state in size in the Union, lies along the Pacific coast.

In a similar way, shorten the following sentences:

1. Persephone, who was the daughter of Ceres, was the goddess of spring.

2. Eggleston's story, which is called "The Hoosier Schoolboy," gives interesting pictures of early schooldays.

3. The lecturer was Dr. Holmes, who was the author of many delightful poems.

4. Fulton's steamboat, which was named the "Clermont," first sailed on the Hudson.

The main use of the appositive is to make the sentence more concise.

VERBS

172

REVIEW

The verb is the part of speech that gives life to language. It is the active element of our speech. Not all verbs express action,[1] but practically all the action expressed in the sentence is given by the various verb forms. For example:

He was chubby and plump, a right jolly old elf,
And I laughed when I saw him, in spite of myself;
A wink of his eye and a twist of his head
Soon gave me to know I had nothing to dread;
He spoke not a word, but went straight to his work,
And filled all the stockings; then turned with a jerk,
And laying his finger aside of his nose,
And giving a nod, up the chimney he rose;
He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down of a thistle.
But I heard him exclaim, ere he drove out of sight,
"Happy Christmas to all, and to all a good-night!"

— *From "A Visit from St. Nicholas," by Clement C. Moore.*

Which words make this selection a "moving picture"?

To what part of speech do most of these life-giving words belong?

[1] **Linking verbs** are not action verbs.

Not all the words that express action assert the action directly: some of them merely suggest it; as, "**laying** his finger aside of his nose," "**giving** a nod." **Giving** and **laying** are verb forms; but they are not **predicate verbs** as are these: "He **sprang** to his sleigh"; "I **laughed** when I **saw** him."

Observe also that some of the nouns used suggest action; as, **wink, twist, jerk.**

Such words are verb forms used substantively.

It is the action in the sentence, ether mental or physical, that generally attracts our attention and holds us interested. **The verb is the element of first importance in sentence building.** To be effective in our speech we must learn how to use this element correctly and effectively.

EXERCISE

I

Find some paragraph or stanza that is full of life — a "moving picture" in words. Copy it, underlining the words that make the picture move, or in any way suggest action. Determine how many of these words are verb forms.

II

Write a paragraph that is full of action. Tell of a race, a runaway, a fierce wind, a hunting experience, catching a horse or another animal, a sudden shower, or some similar "moving picture." Try to

see and feel the thing pictured. Make every sentence carry your story forward. Use your verbs to make things move.

173

PREDICATIVE AND NON-PREDICATIVE VERBS

The action or being expressed by the verb may be asserted; as,

1. The boys **ran** down the street.
2. She **plays** merrily.

Or the action may be merely **assumed**; as,

1. **Seeing** the bear, he fired.
2. We tried **to do** our work well.

Verbs that assert are called predicative verbs.

Verbs that assume are called non-predicative verbs.[1] They will not make the base of a predicate.

EXERCISES

I

Copy from the following selection, (1) The **predicative verbs**; (2) The **non-predicative verbs**:

José took the hint. He dug cruel spurs into his horse. The mustang leaped forward. The black gave a tearing bound, and quickened his pace, but still waited the will of his pursuer. They were just upon us, chased and chaser, thundering down the slope, when the herdsman, checking his wrist at the turn, flung his lasso straight as an arrow for the black's head.

[1] Also called **verbals.**

I could hear the hide rope sing through the summer air, for a moment breezeless. Will he be taken? Will horse or man be the victor? The loop of the lasso opened like a hoop. It hung poised for one instant a few feet before the horse's head, vibrating in the air, keeping the circle perfect, waiting for the herdsman's pull to tighten about that proud neck and those swelling shoulders.

Hurrah! Through it went the black! With one brave bound he dashed through the open loop. He touched only to spurn its vain assault, with his hindmost hoof. "Hurrah!" I cried. "Hurrah 't is!" shouted Gerrian. José dragged in his spurned lasso. The black, with elated head, and tail waving like a banner, sprang forward, closed in with the herd; they parted for his passage, he took his leadership, and presently was lost with his suite over the swell of the prairie.—*From "Don Fulano," by Theodore Winthrop.*

174

PREDICATIVE AND NON-PREDICATIVE VERBS COMPARED

The non-predicative verb differs from the predicative verb in only one essential: **it does not assert anything.** In other respects the two are alike. For illustration:

a. **Non-predicative verbs may be modified by adverbs or adverb phrases and clauses;** as,

1. Turning **quickly,** he saw his danger.
2. The boy tried to walk **along the narrow plank.**
3. We planned to leave **as soon as they arrived.**

b. **Non-predicative verbs take the same completing words as predicative verbs; for example:**

1. He asked to see **me.**
2. Its being **I** should make no difference.
3. Tom objected to their calling him **captain.**
4. He wanted to give **me** a better position.

c. **Non-predicative verbs are either intransitive or transitive;** for example:

1. He always tried **to be** considerate. (Intransitive, linking.)
2. **Being** a man of honor, he could not stoop to so base a deed. (Intransitive, linking.)
3. The children were allowed to **run** and **play.** (Intransitive, complete.)
4. We saw them **playing** merrily. (Intransitive, complete.)
5. **Having finished** our task, we went home. (Transitive, active.)
6. Our task **having been finished,** we went home. (Transitive, passive.)
7. He would permit no one **to see** him. (Transitive, active.)
8. He would permit himself **to be seen** by no one. (Transitive, passive.)

EXERCISES

I

Find in the selection just given from *Don Fulano:*

1. Three intransitive, linking, predicative verbs.
2. Three intransitive, complete, predicative verbs.
3. Five transitive, active, predicative verbs.
4. One transitive, passive, predicative verb.
5. Five intransitive, complete, non-predicative verbs.
6. Three transitive, active, non-predicative verbs.

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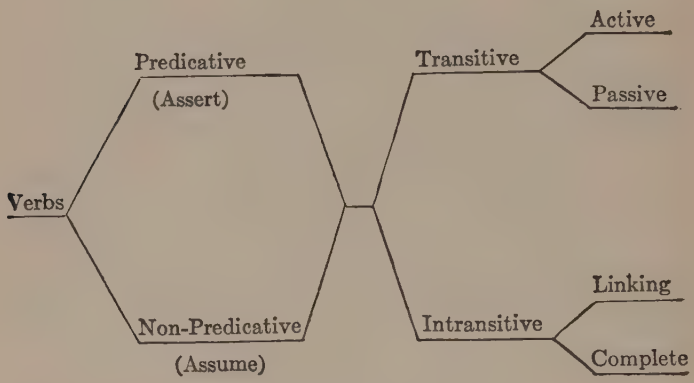
CLASSIFICATION OF VERBS

According to their use in predicate building, verb forms may be classified as shown in this diagram:



EXERCISE

Copy the verbs from the following sentences and classify them according to the model here given:

Now she swirled in the billows, now she sprang upward on a gigantic wave, only to be driven down with angry howl and hiss. We were all frightened, but everybody kept calm.

Swirled — predicative, intransitive, complete.
Sprang — predicative, intransitive, complete.
To be driven — non-predicative, transitive, passive.
Were — predicative, intransitive, linking.
Kept — predicative, intransitive, linking.

1. The wind rose higher and higher, cutting long slits through the tent through which the rain poured incessantly.

2. The pony rider found two men holding a fresh, impatient steed that was to bear him farther on.

3. Ichabod gave his horse half a score of kicks in the ribs and attempted to dash briskly across the bridge.

4. Unsaddling my horse in the little hollow, I unslung the long reata from the saddle bow, and tethering him to a young sapling, turned toward the cabin.

5. The clocks were striking midnight, and the rooms were very still, as a figure glided quietly from bed to bed, smoothing a coverlid here, settling a pillow there, and pausing to look long and tenderly at each unconscious face, to kiss each with lips that mutely blessed, and to pray the fervent prayers that only mothers utter.

EXERCISE

Compose sentences using the following verbs: first **transitively,** then **intransitively:**

ran	grew	struck	led
rang	met	fought	whistled
began	called	turned	talked

I

Give the four forms of each of the following verbs: **lie; lay; sit; set; rise; raise.**

Which of these verbs are almost always used transitively? Which are always used intranitively?

II

Choose the forms you think proper in the following sentences, and give your reasons:

1. The pine, felled by the woodmen, (lay, laid) like a fallen giant.
2. (Laying, lying) his coat over the chair he (sat, set) down.
3. There was the mountain, (rising, raising) into the clouds.
4. (Set, sit) down and make yourself comfortable.
5. A heavy task is (laid, lain) upon me.
6. He has (sat, set) there an hour.
7. The hoe is (lying, laying) on the walk.
8. (Raising, rising) from his chair, he stepped forward and tried to (raise, rise) the sack of gold from the floor, but it was too heavy for him, so he (sat, set) down again.
9. The pen was (lying, laying) just where you had (laid, lain) it.
10. (Set, sit) the bucket on the bench and (sit, set) down.

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NON-PREDICATIVE VERB FORMS

There are three kinds of non-predicative verb forms — the **participle,** the **gerund,** and the **infinitive.**

THE PARTICIPLE

The participle is sometimes called a verbal adjective. It is a word so used as to partake of the nature of both the adjective and the verb; for example:

The soldiers, striving hard to beat back the enemy, ran great risks.

Observe that the word striving describes the soldiers; yet, at the same time, like a verb it suggests action, and is modified by an adverb.

A phrase introduced by a participle is called a participial phrase; as,

Being fatigued, we were glad to rest.

The deer, **pausing a moment** to listen, bounded away to safety.

EXERCISES

I

Copy from the following sentences the participles and participial phrases:

1. The hens, cackling in the hayloft, reminded us of spring.
2. The boys, struggling up the slope, soon reached the top.
3. There is a crop of tender reminiscences, dating from childhood.
4. Having broken his arm, he had to give up the fight.
5. Lifting the lid of the box, the miser found his money stolen.
6. Our horses, exhausted by the long climb, were glad enough to rest.
7. Stained by the sun, and varnished by the rains, the apple is a glistening, painted globe.
8. The wind having died down, we returned home.

9. I found the nest rifled and deranged.
10. Uncle Tom was in his armchair, rocking slowly.
11. Looking more closely, I saw the black snake, gliding away.
12. The tiger, crouching in the tall grass, was snarling defiance.

II

Find five other sentences containing participial phrases; copy them, underlining the phrases.

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PARTICIPLES AS PURE ADJECTIVES

Some participles are pure adjectives, resembling the verb only in the fact that they suggest action; as, a **whistling** noise; the **wounded** soldier; the **fallen** tree.

The participle thus used may precede the substantive it modifies or it may follow the linking verb as a subjective complement; for example:

1. The soldiers were **exhausted.**
2. River and lake were **frozen.**
3. The pitcher is **broken.**

Care should be taken in using these forms to choose the past participial form of the verb. Many mistakes are made on this point. (See Section 232, Troublesome Principal Parts.)

EXERCISE

Choose the form you think proper, giving reasons:

1. The home team is (beat, beaten).
2. Will is (chose, chosen).

3. His clothes were badly (tore, torn).
4. The horses have been (drove, driven) to the field.
5. The letter is (wrote, written).
6. Our food was (eat, eaten).
7. How soon are we (forgot, forgotten).
8. The birds have (flown, flew) away.
9. The trappers' feet were severely frost (bit, bitten).
10. These shoes are almost (wore, worn) out.

178

THE GERUND

A phrase containing the same form as that of the participle, is often used substantively; as, **Seeing clearly** is the first step towards **thinking clearly.**

The verb form used in such a substantive phrase is called a gerund.

Seeing and **thinking** in the foregoing sentence are **gerunds;** so also are the black-type words in the following sentences:

1. Our **coming** home was hailed with delight.
2. I did not dream of **going** to college.
3. **Weaving** blankets and **making** pottery are interesting occupations of some Indians.

Copy from the following the participial phrases used substantively, and underline the **gerunds** in them:

1. There was no guessing his kith and kin.
2. Let me not be afraid of over-praising the strawberry.

3. We were too happy to think about being tired.
4. Their chirping and chattering in the apple tree suddenly ceased.
5. Where did you get your plan for building your cottage?
6. Who would ever have thought of his winning the prize?
7. Fishing in the mountain streams was his delight.
8. He is very fond of hunting ducks.
9. Children never tire of hearing good stories.
10. My going to the city is not yet decided.

179

GENITIVE FORMS USED WITH GERUNDS

Sometimes a noun or pronoun is used to modify the gerund; for example, **His** worrying about it will do no good.

When the gerund is so modified the genitive, or possessive form should be chosen.

Accustom yourself to this correct usage by reading aloud several times the following sentences:

1. He objected to our fishing in the stream.
2. Its being I should make no difference.
3. The man's breaking jail is evidence of his guilt.
4. Her going alone will give her a good experience.
5. We were delighted with their singing that song.
6. Our playing the game so noisily disturbed the guests greatly.
7. Did he speak of my calling on him?
8. Had you ever thought of his being chosen for the place?

9. Her sympathizing with the lad made him cry.
10. My memorizing the selection so well helped me to win.

EXERCISE

a. Find and copy five sentences which contain a gerund used with some genitive form, as in the foregoing sentences.

b. Compose five such sentences, using genitive forms with the gerund; as,

John's doing the work so well, won for him the position.

180

THE INFINITIVE

The infinitive is a form of the verb commonly used as a substantive;[1] as,

1. **To be** effective was his aim in whatever he undertook.
2. **To walk** in the woods is a pleasant pastime.
3. I wished **to go,** but I could not get away from my work.

Generally the infinitive is preceded by the word **to,** which is called the sign of the infinitive. After some verbs, as **let, dare, bid, need, hear,** and a few others, the sign is omitted; for example:

Let them come on, equals, **Let them** (to) **come on.**
Dare they do it? equals, **Dare they** (to) **do it.**

[1] The infinitive is used also as an **adjective** and as an **adverb.** (See Sections 190 and 198.)

EXERCISES

I

Copy the infinitives from the following sentences:

1. On his way out of town he had tc pass the prison.
2. It bounds away to seek its bed or to hide under a tuft of grass.
3. He had been compelled to abandon his basket of food.
4. I came to see him, but he was not to be seen.
5. He was quite determined not to be laughed down.
6. He bade me go.
7. 'T is better to have sweet content than riches.
8. You ought to go to school.
9. He went to the city to find employment.
10. We did our best to make them happy.

II

Change the following sentences so that the thought expressed by the gerund will be expressed by the infinitive; for illustration: **Thinking** of the old times made him happy. **To think** of the old times made him happy.

1. Being a boy is a rare experience.
2. His delight was traveling through strange lands.
3. Thinking clearly makes for clear expression.
4. Just seeing him was a pleasure.
5. Telling stories was his delight.

6. Giving him money would be adding to his temptations.

7. He tried working on the farm, but gave it up.

8. Launching the boat in such a storm was impossible.

9. Talking with the Indians was difficult, because we knew so little of their language, and they did not understand a word of ours.

10. Climbing the tree was of no use with so good a climber as a bear in the rear.

Some gerunds, but not all, can be thus changed to the infinitive form, and practically the same meaning be kept.

III

Compose three sentences containing participles, three containing infinitives, three containing gerunds.

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PARTICIPLES AND INFINITIVES IN USE

SENTENCE CONCISENESS

By means of participial and infinitive phrases we can often make our sentences more concise; for illustration, observe the changes in the following sentences:

1. The man has a house which he will rent.
2. The man has a house to rent.

EXERCISE

Reduce the length of the following sentences by the use of participles and infinitives:

1. We went in order that we might see the circus.

2. Our men, who had been climbing the hill all day, were almost exhausted.

3. The boys, who were frightened by the thunder, scampered into the house.

4. He was selected for the purpose of bringing the members of the party into harmony again.

5. The fire which was blazing on the hearth made the room look cheerful.

6. The hunter, who was coming through a grove of pines, was attacked by a panther.

7. Captain Bonneville made his trip into the West that he might open up a fur-trading business.

8. On the bench sat an old negro who was smoking a cob pipe.

9. They hung lanterns in the trees that the trail might be lighted.

10. Our boys charged through the brush in order that they might drive out the hidden savages.

11. A strange man, who was dressed in oriental costume, appeared at the door.

12. The deer, which was running over the hill, escaped us.

13. He asked them whether they would admit him.

14. I resolved that I would find the man who had done the mischief.

15. He lost the watch which had been presented to him by his students.

16. The peddler had choice fruit that he wished to sell.

17. It gave me a horrible fright when I saw the wolves that were pursuing me.

182

SUBORDINATING PARTS OF THE SENTENCE

A sentence may carry several thoughts, or ideas. These thoughts, however, are not always of equal importance in the sentence. To give the chief thought of the sentence the proper emphasis, we must often subordinate other thoughts that go with it. For example, one might say:

Night came on, and we had a hard time to find camp.

The chief thought here is, **we had a hard time to find camp;** but, as the sentence is constructed, the other thought, **night came on,** is made quite as important. Change the sentence thus:

Night coming on, we had a hard time to find camp.

By the use of the participial phrase, the first thought is subordinated to the main thought.

Participles and infinitives may often be used thus to throw the emphasis where it should be thrown.

EXERCISES

I

By using participial phrases or infinitives, subordinate certain parts of the following compound sentences:

1. The trapper laid his gun on the ground and sat down in the doorway of his cabin.
2. They were tired from their long trip, and they overslept and missed the train.

3. He had been out all night, and he was all but dead from cold and hunger.

4. The bridge had been weakened by the flood, and it went down with the heavy train.

5. The kitchen fire was blazing merrily, and it made the room very cozy.

6. He seated himself by the hearth, and began to tell his story.

7. The table was spread, and the company sat down and partook of the tempting meal.

8. This war-worn veteran — he was now infirm with age and wounds — decided that he would retire from active service.

9. We heard the tramp of horses' hoofs, and the sound was coming from the woods to the left of us.

10. John came running home in great glee, and he exclaimed, "I've found a fine fishing hole at last!"

11. Then came the stern captain in full uniform, and his sword rattled as he climbed the steps.

12. Ted rubbed his sleepy eyes, and sat up and asked, "What's the matter?"

13. The man stopped and he lifted the child from the hearth.

14. The moon had risen and we could find our way, so we set out and very soon we found the cabin.

II

DRILL IN SENTENCE EFFECTIVENESS

Select a half-column newspaper news story. Revise each sentence, making it as concise as possible and carefully subordinating the parts that should

be subordinated. Be careful that you do not omit important thoughts or divisions of thought.

How have you changed the story as to length? as to effectiveness?

183

SENTENCE CLEARNESS

Care should be taken to place the participial phrase in the sentence so that there can be no doubt as to what it modifies. Such phrases carelessly used, often becloud the meaning of the sentence.

Make sure that there is a substantive to which the participle may belong.

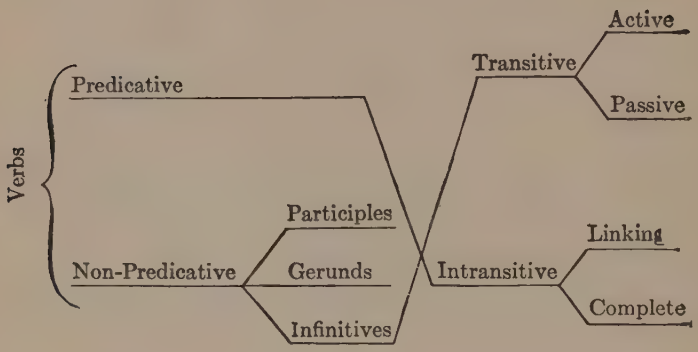
EXERCISE

Point out the fault in each of the following sentences, and correct it by recasting the sentence:

1. On coming down the stairs, the dining room was found open.
2. Captain Willis arrested the tramp, suspecting him of being a deserter.
3. We enlisted several Indians as guides, having procured our supplies for the journey.
4. I heard Henry call coming up the street.
5. They were too excited to think of the boy Tom, running out to see the parade.
6. The trapper found the otter, searching under the overhanging bank.
7. Walking along the seashore, a peculiar crab was seen by the boys.
8. The fleet returned to Spain, shattered and disabled.

REVIEW AND SUMMARY

Make sure of this classification of verbs:



Points to remember:

a. **When participial forms of the verb are used to make a predicate, they must be used with auxiliary verbs;** as, He **is** lying on the walk. They **have gone.** **Have** you **seen** him?

b. **Genitive forms should be used with the gerund;** as, **His** saying so does not make it true.

c. **The verbs lie, sit and rise with their various forms, should be used intransitively.**

ADJECTIVES

184

REVIEW

Read carefully the following selection, and copy from it all the words used as adjectives:

Let me picture to you the footsore Confederate soldier, as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds; having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. What does he find — let me ask you who went to your homes eager to find, in the welcome you had justly earned, full payment for the four years' sacrifice — what does he find when, having followed the battle-stained cross against overwhelming odds, dreading death not half so much as surrender, he reaches the home he left so prosperous and beautiful? He finds his house in ruins, his farm devastated, his slaves free, his stock killed, his barn empty, his trade destroyed, his money worthless; his social system, feudal in its magnificence, swept away; his people without law or legal status; his comrades slain, and the burdens of others heavy on his shoulders. Crushed by defeat, his very

traditions gone; without money, credit, employment, material, or training; and besides all this, confronted with the gravest problem that ever met human intelligence — the establishment of a status for the vast body of his liberated slaves.— *From "The New South," by Henry W. Grady.*

185

DESCRIPTIVE ADJECTIVES

The adjective may be called the picturing element of the sentence. Most adjectives, as illustrated by the majority of those in the selection just given, are **descriptive adjectives.**

The descriptive adjective, with its noun, suggests to the mind a picture; as, **footsore soldier; faded, gray jacket.**

The descriptive adjective to the writer is much what color is to the artist. To be a skillful word-painter, one must know how to choose and to use effectively descriptive adjectives. Observe how well chosen are the adjectives in this selection:

The delicate tremble of a butterfly's wings in my hand; the soft petals of violets curling in the cool folds of their leaves, or lifting sweetly out of the meadow-grass; the clear, firm outline of face and limb; the smooth arch of a horse's neck and the velvety touch of his nose,— all these, and a thousand resultant combinations, which take shape in my mind, constitute my world.— *From "The Story of My Life," by Helen Keller.*

EXERCISES

I

Choose fitting descriptive adjectives for these blanks:

1. It was a ——,—— crowd of children.
2. Polly was a —— child, with —— eyes, —— mouth, —— cheeks, and —— hair.
3. The dog's ——, —— eyes and —— mouth showed —— spirit.
4. —— clouds began to darken the sky: a —— streak of lightning leaped out of their —— folds; a —— clap of thunder followed, and down came the —— rain.
5. All the world is glad to honor Lincoln, our ——, ——, ——, —— president.

II

Create a paragraph picture of about fifty words describing some scene, animal, or person. Omit the descriptive words, as in the foregoing exercise, and give your classmates a chance to fill them in. Then read your picture in full for them.

III

Find a picturesque sentence in the writings of some noted author. Omit the words that describe, and let the class try to find them. For illustration:

The tang of the **untainted, fresh,** and **free** sea air was like a **cool, quieting** thought.— *From "The Story of My Life," by Helen Keller.*

The words like those in black type should be omitted as your sentence is written on the board or otherwise given to the class. When your classmates have tried to fill in the blanks the best they can, read the sentence as the author wrote it.

186

KINDS OF DESCRIPTIVE ADJECTIVES

Descriptive adjectives may be **common**; as, **good, dainty, red**: or they may be **proper**; as, **American, French, Russian.**

The proper adjective is derived from the proper noun. Like the proper noun, it is begun with a capital letter.

EXERCISE

Find five sentences containing proper adjectives.

187

LIMITING ADJECTIVES

Some adjectives do not describe, but limit nouns to certain objects or groups of objects. For example:

1. **That** horse, **those** horses, **several** men; **Sixth** avenue.

Adjectives of this kind are called limiting adjectives.

KINDS OF LIMITING ADJECTIVES

There are several classes of limiting adjectives. Following are those of chief importance:

1. **Articles.**

Definite, **the**; indefinite, **a, an.**

2. **Pronominal Adjectives.**
   (a) Possessive, **my, her, our, your, his, their, its, thy, whose.**
   (b) Demonstrative, **this, these; that, those.**
   (c) Indefinite, **some, few, many, much, each, every, either, neither, several, some, any, both,** etc.
3. **Numerals.**
   (a) Cardinal, **one, two, three,** etc.
   (b) Ordinal, **first, second, third,** etc.

Since some of these limiting adjectives imply number, one must be careful to choose the proper forms to agree with the words modified.

EXERCISE

Choose the forms you think proper for the following sentences, and give reasons. Watch closely to see just what noun the adjective modifies:

1. (That, those) sort of potato ripens early.
2. Either he or she (is, are) to blame.
3. Neither John nor Harry (know, knows) anything about it.
4. I am very fond of (that, those) kind of apple.
5. (This, these) breed of horses will give good service.
6. (This, these) news (is, are) rather startling.
7. I never could do (that. those) kind of example easily.
8. Each man (carry, carries) (his, their) gun.
9. Every soldier stood (his, their) ground.
10. Do you admire (this, these) style of hat?
11. It weighs five (pound, pounds).
12. He walked three (miles, mile).

13. It was two (feet, foot) in length.
14. They bought three (ton, tons) of hay.
15. Several deer (was, were) seen among the pines.

188

THE ADJECTIVE IN SENTENCE BUILDING

In its relation to the substantive it modifies, the adjective has three constructions: **adherent, predicate, appositive.**

1. **The adherent adjective immediately precedes the substantive modified**; as,

A **black** horse; a **fitting, kindly** word.

2. **The predicate adjective follows the linking verb, completing its predication**; as,

His speech was **courteous.** These melons seem **ripe.**

3. **The appositive adjective, like the appositive noun, follows immediately the substantive modified**; as,

The soldier, **sunburnt** and **weary,** rested on the porch.

EXERCISE

Copy from the following sentences the adjectives, classifying them according to their use as **adherent, predicate,** or **appositive:**

1. The skies look stormy.
2. Fair in sooth was the maiden.
3. Sail on, O Union, strong and great!
4. I am a plain, blunt man.
5. A soft answer turneth away wrath.

6. A stately squadron of snowy geese was riding on the pond.

7. The brave men, living and dead, have consecrated it far beyond our power to add or to detract.

8. Every morn is a world made new.

9. Winter, sullen and sad, comes with all his stormy train.

10. June is bright with roses gay.

189

SENTENCE VARIETY

The various relationships of the adjective just discussed enable us to give greater variety to our sentence structure and to throw emphasis at times on certain parts we would bring out. For illustration:

1. The gaunt and savage dog challenged us at the gate.
2. The dog, gaunt and savage, challenged us at the gate.
3. The dog which challenged us at the gate, was gaunt and savage.

EXERCISES

I

By changing the relationship of the adjectives as in the foregoing illustration, vary the form of the following sentences:

1. The noisy, jolly band of boys chased across the meadow.

2. A stretch of prairie, green and gently rolling, lay before us.

3. Autumn, rich and full of color, had come again.

4. The children were tired but happy, and soon fell asleep.

5. He had small, dull eyes.

6. The sea, angry and foaming, threatened death to all who dared it.

7. A neat and thrifty village nestled in the valley.

8. The ride was so dusty and sultry that we were glad to have done with it.

9. A castle, old and picturesque, crowned the hill.

10. Three sailors, half-tipsy and impudent, came up the street.

II

Find or compose: three sentences containing adherent adjectives; three containing predicate adjectives; three containing adjectives used appositively.

III

ADJECTIVES AND SENTENCE CLEARNESS

Care should be taken so to place the adjective that there can be no mistake as to what it modifies. Mistakes are frequently made in this matter. For example:

1. He bought a **fresh** box of strawberries.

What meaning is evidently intended here? How can the meaning be made clear?

Bring to class five sentences from your reading, the meaning of which is made obscure by misplacement of the adjective, and give the correct form of each sentence.

190

ADJECTIVAL PHRASES AND CLAUSES

REVIEW

Phrases and clauses used to modify substantives are called adjectival phrases and clauses.

The **adjectival phrase** may be:

1. **Prepositional;** as, A walk **in the woods** is full of interest.

2. **Infinitive;** as, The house **to be sold** once belonged to my father.

3. **Participial;** as, **Returning home,** we met Uncle Dick.

The **adjectival clause** is generally introduced by a relative pronoun (see Section 170); or by a conjunctive adverb (see Section 194). For illustration:

1. It was I **who called you.**
2. This is the house **where my mother was born.**

EXERCISES

I

Copy from the following sentences the adjectival phrases and clauses. Indicate which are clauses, which are prepositional phrases, which participial phrases, which infinitive phrases:

1. Without the assistance of that Divine Being who ever attended him, I cannot succeed.

2. There is a time to work, and there is a time to play.

3. I have but one lamp by which my feet are guided, and that is the lamp of experience.

4. The quality of mercy is not strained.

5. Each of these was a wolf of renown.

6. Here comes his body, mourned by Mark Antony.

7. At the least flourish of the broomstick, Wolf, yelping for fear, would fly to the door.

8. The glories of night dissolved into the glories of the dawn.

9. His desire to win fame kept him working incessantly.

10. Wide-branched oaks, which had witnessed, perhaps, the stately march of the Roman soldiery, flung their gnarled arms over the carpet of the greensward.

II

Find five adjectival phrases and five adjectival clauses in the following selections in this book: *Les Miserables*, Section 121; *A Stagecoach Hero*, Section 139; and *The New South*, Section 153.

Write sentences as follows:

1. Five containing **whom** used as the direct object in an adjective clause; as, The man **whom** he saw was I.

2. Five containing **whom** used as an accusative with a preposition in an adjective clause; as, This is he of **whom** I spoke.

3. Five containing **who** used to introduce an adjective clause; as, Henry, **who** was here yesterday, has gone.

191

SENTENCE CONCISENESS

The adjective, though a very useful part of speech, is often over-used. Care should be taken not to use adjectives needlessly.

EXERCISES

I

By omitting the unnecessary adjectives in the following sentences, make the sentences more concise. Tell why the adjectives you omit are unnecessary:

1. It was a great huge elephant, the largest I had ever seen.
2. The tinted, gorgeous leaves looked very splendid and beautiful in their new autumn colors.
3. The Indians stole upon the sleeping emigrants with a stealthy, panther-like tread.
4. On all sides were high, towering, stupendous cliffs, that seemed ready to tumble down.
5. The captain was a calm, cool, self-possessed man who never lost control of himself.
6. Oh, it was a lovely party! we had the merriest, jolliest, most splendid time.
7. The screaming, shouting, yelling, noisy crowd surged and pushed about him.

II

Sometimes the adjectival phrase can to advantage be reduced to an adjective, or the adjectival clause to a phrase; for example:

1. A chest made of wood stood in the corner. A wooden chest stood in the corner.
2. The balloon, which rose higher and higher, finally disappeared. The balloon, rising higher and higher, finally disappeared.

Make the following sentences more concise by condensing the adjectival phrases and clauses used in them:

1. The firemen, who were exhausted by the long struggle, had to give up the building to the flames which were still fierce.
2. The bells, which were chiming in the tower of the church, sounded harsh to him that day.
3. He gave us some oranges which were only half-ripened.
4. The lecture which he gave was full of interesting suggestions.
5. She married a man who was unlearned and poor.
6. Her cheeks, which were sunken and pale, had once been touched with rosy tints.
7. The crow, feeling thirsty, flew to the pitcher in hopes of getting a drink which would cool his throat.
8. On both sides the cliffs, which were craggy, towered high above us.

SENTENCE CLEARNESS

Adjectives, and adjectival phrases and clauses should be so placed in the sentence that there can be no doubt as to what they modify.

Many mistakes, some of which are very funny, result from failure to observe this rule. The following are examples of such blunders:

1. Wanted: a boy to do chores, of steady habits.
2. Lost: a watch by Mrs. Smith, 223 Allen Avenue, with a diamond in the back.
3. The dog was led by Tom Jones with a collar on.

EXERCISES

I

Let each pupil find in the newspaper among the advertisements an illustration of misplaced adjective modifiers. Bring to class, and have the advertisement reconstructed for clearness.

II

Make the following sentences clear:

1. The prunes were in a box, which we ate.
2. The herdboy was driving ten cows on horseback.
3. The tramp was driven off by the policeman, who seemed tired and hungry.
4. I bought three fresh boxes of strawberries.
5. The hills were much admired by the tourists being covered with flowers.
6. People were lined along both sides of the street waving flags.
7. There were camels and elephants in the parade, which walked along slowly.
8. The hunter shot the cougar, seeing him ready to spring.

192

ARTICLES

The articles **a, an, the,** are the most commonly used of all adjectives.

A and **an** are called the indefinite articles.

The is the definite article.

These little words ordinarily do not give trouble, but sometimes mistakes are made in using them. We should remember that —

1. **A** is proper before words beginning with a consonant sound; as, **a tree, a boy, a pickle, a horse.**

2. **An** should be used before words beginning with a vowel sound; as, **an egg, an apple, an hour.**

3. When two separate things are meant, the article should be repeated; as,

The secretary and the treasurer came.

The secretary and treasurer came.

What is the difference in meaning in these two sentences?

4. After the expressions **kind of** and **sort of,** the article should not be used.

Read these sentences aloud several times:

1. That kind of boy is always successful.
2. This sort of goods will wear well.
3. She described the kind of cloth to buy.
4. This kind of cherry is not sweet.
5. Don't you enjoy this kind of day?

Make three other sentences using **kind of** and three using **sort of** rightly.

DRILL EXERCISES

I

Speak these and other like expressions clearly and distinctly:

an apple	an egg	an overcoat
an orange	an hour	an exercise
an apricot	an owl	an experiment
an apron	an ear	an elephant
an item	an eye	an icicle

II

Drill on the following expressions:

Those apples	Those horses	Those boys
Those bananas	Those squirrels	Those girls

ADVERBS

193

REVIEW

The adverb is used mainly to modify verbs; some adverbs, however, modify adjectives or other adverbs. The following sentences illustrate these various uses:

1. The wind blows **gently.** **Gently** here modifies the verb **blows.**
2. "**Very** well done," said the foreman. **Very** is here an adverb modifying another adverb, **well.**
3. She looked **more** beautiful than ever in her dainty dress. **More** here modifies the adjective **beautiful.**

EXERCISE

Copy the adverbs used in the following sentences and tell what part of speech each adverb modifies:

1. Prince Malcolm mounted the throne of Scotland and reigned long and prosperously.
2. Homeward they bore the wounded hero.
3. Early in the morning the council assembled.
4. John went at his task very unwillingly that morning.
5. I listened very nervously to their conversation.
6. A most provoking child she was.
7. Don't give too much money for your whistle.

8. They were altogether too friendly for my comfort.

9. Laziness travels so slowly that Poverty soon overtakes him.

10. I might have known that he would never do it.

11. And with the morn those angel faces smile
Which I have loved long since and lost awhile.

12. 'T is always morning somewhere.

13. Deeply has sunk the lesson thou hast given
And shall not soon depart.

14. It was but a blast sweeping sharply through the dry branches.

15. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bullfrog, from a neighboring thicket, as if sleeping uncomfortably and turning suddenly in its bed.

194

KINDS OF ADVERBS

There are four kinds of adverbs:

1. **Simple adverbs of place, time, manner, and degree;** for example:

a. The watch was found **here.**

b. We rose **early.**

c. He did the work **skillfully.**

d. It was an **extremely** warm afternoon.

2. **Conjunctive adverbs** used to introduce adverbial clauses;[1] for example:

[1] Occasionally the conjunctive adverb introduces a substantive clause or an adjectival clause; as,

1. I told him **where he might find you.** (Noun clause.)
2. This is the place **where Lincoln was born.** (Adjectival clause.)

a. I saw you **when** you entered.
b. He went **where** we told him to go

3. **Interrogative adverbs** used in asking questions; as,

a. **When** are you going?
b. **How** did it happen?

4. **Adverbs used independently.** These seem to modify the whole sentence; as,

a. **Perhaps** I shall go.
b. **Surely** he did not do that.
c. **Probably** I can get it for you.

EXERCISE

What are the adverbs in the following sentences? Copy and classify them as **simple, conjunctive, interrogative,** or **independent,** according to their use:

1. He was resting very comfortably in his old arm-chair.
2. The cattle were moving along quietly enough when the thunder scared them.
3. Surely you are not going to leave the city so soon.
4. A wild clanging of fire bells, then came the engine, whirled madly along the street by the great horses.
5. The lad looked round more nervously than ever.
6. Truly this is a pleasant place; I should like to live here always.
7. My horse was jogging along quietly, when suddenly he stumbled.

195

ADVERBIAL FORMS

REVIEW

The adverb, in most cases, is made by adding to some adjective the suffix "ly." Because of their likeness in form and in use, adjectival and adverbial forms are often wrongly interchanged.

Adjectives modify nouns and pronouns.

What do adverbs modify?

EXERCISES

I

Choose the form you think proper for each of the following sentences, giving reasons:

1. You did that work (exceeding, exceedingly) well.
2. How do you feel to-day? Very (good, well) sir.
3. The man stood (firm, firmly) in spite of abuse.
4. It was a (terrible, terribly) cold day.
5. He doesn't speak very (plain, plainly).
6. This ice cream tastes (delicious, deliciously).
7. The boy does not study so (earnest, earnestly) as he should.
8. Tom was so angry that he behaved (rude, rudely).
9. The affair was planned very (careful, carefully).
10. She dressed (neat, neatly) and seemed (intelligent, intelligently).

II

Use the following words in sentences as adjectives; then, changing the forms if necessary, use them as adverbs:

true	jolly	sensible	easy	angry
saucy	remarkable	noble	sober	awkward
merry	able	happy	thorough	sincere
more	well	much	little	sad
smooth	soft	stern	silent	bright

196

NEGATIVES

Certain adverbs are used to make a denial; as, **no, not, never.** These are called **negatives.** The adverbs **hardly** and **scarcely** are similar in effect to negatives.

Such adverbs should not be used with other negatives. Two negatives make an affirmative. For example: **I did not do nothing** means **I did do something.**

EXERCISE

The following are type sentences in which mistakes in using the negative often are made. Read them aloud several times to accustom yourself to the correct usage:

1. I can hardly remember the exact words he used.
2. It seems scarcely a week ago.
3. I did nothing to stop him.
4. You never have said anything rash, I am sure.
5. He has none to offer.
6. There never was a better man than he.
7. There was no better man than he.
8. The soldiers were hardly responsible for what was done.
9. We could scarcely climb the steep hill.
10. They did nothing wrong.

197

THE ADVERBIAL ACCUSATIVE[1]

Certain nouns are used much like the adverb: The following are common examples:

1. He walked **a mile.**
2. It weighs **two pounds.**
3. They left **yesterday.**
4. The fish was **ten inches** long.

This use of the substantive is called the adverbial accusative.

198

ADVERBIAL PHRASES AND CLAUSES

Phrases and clauses are often used as adverbs; for example:

1. I will attend to it **in the morning.**
2. He came **to see us.**
3. They did it **that we might not suspect them.**
4. **If wishes were horses,** all beggars might ride.
5. Little seals can no more swim **than little children can swim;** but they are unhappy **till they learn.**

EXERCISES

I

Copy from the following sentences the adverbial phrases and clauses:

1. Next morn we wakened with a shout.
2. The pavement stones resound,
   As he totters o'er the ground,
   With his cane.

[1] **Also called adverbial object.**

3. Two days after this interview, the young soldier came to the White House with his sister.

4. My ancestors came from old Sparta, and settled among the vine-clad rocks and citron groves of Cyrasella.

5. I went into the fields intending to sleep in the open air beneath the stars.

6. Rikki-tikki scuttled to the veranda as hard as he could put foot to the ground.

7. The elephants were chained by their hind legs to the big stumps.

8. When I die, put near me something that has loved the light and had the sky above it always.

II

Find in the selections from *Les Miserables* (Section 121), *The New South* (Section 153), and *A Stagecoach Hero* (Section 139) five sentences containing adverbial phrases and five containing clauses used as adverbs.

IDIOMATIC ADVERBIAL PHRASES

Many idiomatic phrases are used adverbially; as, she will come **at last; Now and then** he seems to understand what we are talking about.

The following idiomatic expressions are commonly used as adverbial phrases:

One by one, by and by, at length, year after year, in short, after while, to be sure, by all means, hit or miss, full tilt, more or less, upside down, sink or swim, inside out, cash down.

Use each of the foregoing expressions correctly in sentences.

Give five other idiomatic phrases, used adverbially.

PREPOSITIONS

199

REVIEW

The preposition is used to show relation between the substantive that follows it and some other word in the sentence. It is always used as part of a phrase; for example:

Up the hillside; **over** the meadow; **down** the stream.

The prepositional phrase may be used —

1. **Substantively: Under the old apple tree** is a jolly place to play.
2. **As an adjective:** The house **in the woods** was burned.
3. **As an adverb:** He ran **up the street.**

EXERCISE

Compose three sentences using prepositional phrases substantively; five using prepositional phrases as adjectives; five using prepositional phrases as adverbs.

IDIOMATIC PHRASES WITH PREPOSITIONS

Many idiomatic verb phrases contain prepositions; as,

1. He **took care of** horses.
2. Our wants were well **attended to.**

EXERCISE

Give five other idiomatic verb phrases in each of which a preposition is used as part of the phrase.

200

TROUBLESOME PREPOSITIONS

REVIEW

I

Discuss the correct use of each of the following prepositions in black type. (Review Section 87.)

1. He drove his team **into** the stream.
2. I found the cap **in** his pocket.
3. The two bandits divided the spoils **between** them.
4. **Among** the trees is a cool spring.
5. The city is different **from** what I thought.
6. He lives **in** a brick house **at** 99 West Madison Street.
7. I sat **beside** him.
8. There was no one in the car **besides** me.
9. I agree **with** you that we should not agree **to** the proposition.
10. I could not ask the favor **of** him.
11. Did you ask **for** my mail?
12. They waited **on** us at dinner.
13. Will you wait **for** me?
14. We walked **from** the bridge **to** the house.
15. Will you please change seats **with** John?
16. He has exchanged his home **for** a larger one.

II

Write other sentences using correctly each of the prepositions used in the foregoing sentences.

III

Mistakes are frequently made in choosing the form of a pronoun to follow a preposition. In what case is such a pronoun? Choose the form you think proper for each of the following sentences, giving your reason:

1. For (who, whom) did you buy the hat?
2. To (who, whom) have you applied for a position?
3. The apples were divided among (us, we) boys?
4. Of (whom, who) did you speak?
5. He spoke crossly to (us, we) girls.
6. Will you go with (he, him) or with (I, me)?
7. I will give it to Henry and (he, him).
8. Have you given an invitation to Jane or (she, her) yet?
9. Besides (we, us), no one came to the party.
10. No one but[1] (he, him) would come.

IV

SENTENCE CLEARNESS

An accurate choice of prepositions is often necessary to keep the meaning of the sentence clear. Explain how the meaning of these sentences would change with a change of preposition:

1. I waited (on, for, with) the man.
2. He is standing (by, in, on) the house.
3. They came (for, with, near, by) the girl.
4. I cannot speak (of, for, with) him.
5. She was disappointed (of, in) her guests.
6. The automobile is stopping (at, in) the garage.

[1] In the sense of **except**, the word **but** is a preposition.

V

SENTENCE CONCISENESS

Needless prepositions are frequently used. **Off of, off from** are particularly troublesome. Often too, **up, down** and other prepositions are slipped into sentences unnecessarily; as, The bear stood on the stump, instead of, The bear stood **upon** the stump.

Practice reading sentences like the following to overcome this fault.

1. He fell off the scaffold.
2. I purchased it from a peddler.
3. It dropped off the house.
4. He threw it off the ship.
5. The boy stood on the burning deck.
6. Stand. Sit. Rise. Jump off the springboard.

VI

SENTENCE STRENGTH

Observe these sentences:

1. What city are you going to?
2. To what city are you going?

Which seems the stronger way of putting this question? Why?

As a rule the preposition should not be used to close a sentence. Observe this rule in recasting the following sentences:

1. The preposition is a weak word to close a sentence with.
2. Which corner shall we meet you at?
3. He is a man I should rather not ask a favor of.
4. Whom are you going with?

CONJUNCTIONS

201

REVIEW

The conjunction is the main connecting element in the sentence. Its use is to join words, phrases, and clauses together. For example:

1. Is it bird **or** flower **or** beast that brings your spring?
2. Not enjoyment, **and** not sorrow,
   Is our destined end **or** way,
   But to act, **that** each to-morrow
   Find us farther **than** to-day.
3. Shere Khan has gone away to hunt far off **till** his coat grows again, **for** he is badly singed.
4. **If** Teddy doesn't pick him up by the tail, **or** try to put him in a cage, he'll run in **and** out of the house all day long.

There are not many conjunctions, but they are a very important part of speech, since they enable us to keep our thoughts properly tied together.

Conjunctions also help us to express our thoughts in the right relation. By means of these useful little words we may not only join the parts of a sentence, but may also place them in contrast, or may subordinate one part to another.

202

KINDS OF CONJUNCTIONS

There are two main classes of conjunctions, **coördinating** and **subordinating.**

Coördinating conjunctions are used to connect words, phrases, and clauses of equal rank. The principal coördinating conjunctions are **and, but, or, nor, as well as, yet, however, hence, therefore.**

Subordinating conjunctions are those used to connect dependent clauses to the rest of the sentence. The following are among the commonest: **until, till, before, after, if, that, as, since, because, for, unless, lest, than, though, although, whether, while.**

EXERCISES

I

Use in sentences all the **coördinating** and all the **subordinating** conjunctions just given.

II

Review Sections 47 and 48.

203

OTHER CONNECTIVES

Relative pronouns and conjunctive adverbs may also be classed with subordinating conjunctions; they differ from the conjunction proper in that

they perform a kind of double office in the sentence, being pronouns or adverbs as well as conjunctions.

EXERCISES

I

Make three sentences containing relative pronouns.

Make three sentences containing conjunctive adverbs.

There are a few idiomatic phrases used as conjunctions, among them these: **inasmuch as, no sooner than, so far as, so that, in order that, as far as, as good as, as soon as, as if, as though, in case, provided that.**

II

Use in sentences all the idiomatic connectives just given.

III

Fill the following blanks with conjunctions or other connectives, as you think proper:

1. Our band is few, —— true and tried.
2. People gathered at the corners, —— they whispered each to each.
3. I am not afraid of bullets, —— shot from the mouth of a cannon.
4. Gluck sat down quite close to the fire, —— it was raining.
5. Next morning he got up —— the sun rose.
6. It was a great objection, —— not an insurmountable one.

7. Ye stand here now like giants —— ye are!

8. The evil —— men do lives after them.

9. It may cost treasure, —— it may cost blood, —— it will stand, —— it will richly compensate for both.

10. —— he approached the village, he met a number of people —— none whom he knew, —— somewhat surprised him, —— he had thought himself acquainted with every one in the country round.

IV

1. Write the story of the most exciting five minutes of your life. Do the work carefully.

2. Underscore all connectives in the story. How many connectives have you used?

3. What connectives used may well be omitted?

4. What connectives used may be replaced by more effective ones?

204

CORRELATIVES

Conjunctions that go in pairs are called **correlatives.** They are frequently used to tie the different parts of a sentence together, especially if the sentence is long; as

When the crops have been gathered, and the wood has been hauled and cut, and the other preparations for winter are made, **then** the farmer can feel at ease.

These are the principal correlatives:

although — yet	where — there
either — or	neither — nor
both — and	not only — but *or* but also
when — then	as — so

EXERCISES

I

Compose sentences in which each pair given is correctly used.

Be careful to use the right forms together.

For the sake of clearness, the correlatives are generally used before the same parts of speech; as,

It was **not only with** pleasure **but with** profit that we made the journey.

Either the father or the son will go.

II

Reconstruct the following sentences in such a way as to place the correlative conjunctions before like constructions; for example:

a. The children not only were bright, but they were good. b. The children were not only bright, but good.

1. He was both generous, and he was kind.
2. Either you may take the boat or the train.
3. Neither is your decision just, nor wise.
4. The boy was not only discouraged, but he was ill.
5. I have not decided whether I shall go or to remain.
6. Not only were the men present, but also the women came.

INTERJECTIONS

205

An **interjection** is a word, expressive of emotion, thrown into the sentence independently of the other parts. The effect of the interjection is to suggest more clearly the feeling of the speaker; for example:

1. **Pshaw!** would you cry over that?
2. The boy — **oh,** where was he?
3. **Hip, hooray!** mother has promised us a picnic.

It is not well to over-use interjections; but occasionally a well-chosen word of this kind helps to inspirit our speech.

EXERCISES

Tell which words are interjections in the following sentences. Read the sentences aloud to show what feeling you think they are intended to express:

1. "Bah!" said Scrooge, "Humbug!"
2. "Yoho! my boys," said Fezziwig. "No more work to-night. Christmas Eve, Dick. Christmas, Ebenezer."
3. "Hilli-ho! cried old Fezziwig, skipping down from the high desk with wonderful agility.
4. "Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's *such* a goose, Martha."
5. Hallo! A great deal of steam! The pudding was out of the copper.

Copy from other writings five other sentences containing interjections effectively used. Be ready to read these sentences expressively.

206

THE PARTS OF SPEECH

SUMMARY AND REVIEW

A. Parts of Speech Classified

1. Nouns { Common (Collective) / Proper
2. Pronouns { Personal / Interrogative / Relative
3. Verbs { Predicative { Transitive { Active / Passive } / Non-Predicative { Intransitive { Linking / Complete }
4. Adjectives { Descriptive / Limiting { Demonstrative / Pronominal / Numeral / Articles }
5. Adverbs—Conjunctive
6. Conjunctions { Coördinating / Subordinating / Correlatives }
7. Prepositions
8. Interjections

B. Practical Points to Remember

1. Nouns:
   a. Proper nouns should be capitalized.
   b. Collective nouns are usually treated as singular in number.
   c. Be careful to follow the rules for making plural forms and genitive forms of the noun.
2. Pronouns:
   a. Make sure that the antecedent of the pronoun is clear.
   b. Be careful to choose the right case forms of the pronoun.
3. Verbs:
   a. Use an auxiliary with the participle to make a predicative verb.
   b. See that the verb agrees with its subject in number.
   c. Use the genitive form to modify the gerund.
4. Adjectives and Adverbs:
   a. Do not use the adjectival form for an adverb.
   b. Watch carefully that the singular form of the verb and pronoun is used with *each*, *every*, *either* and *neither*.
5. Prepositions:
   Choose carefully your prepositions. Watch especially *into*, *among*, *at*, *off*, and others.
6. Conjunctions:
   a. Avoid the over-use of *and* by substituting other connectives, or by reconstructing the sentence.
   b. Place correlative conjunctions before like parts of speech.
7. Interjections:
   Do not over-use interjections.

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SENTENCE BUILDING

REVIEW AND SUMMARY

The sentence, to be most effective, must be at once **clear, correct, concise,** and **convincing.**

1. To make a sentence clear:

1. Say one thing at a time.
2. Avoid misty modifiers.
3. Keep antecedents of pronouns clear.
4. Leave no participles dangling.
5. Use connectives with care.
6. Make clear comparisons.

2. To make a sentence correct:

1. Choose correct forms of the pronoun.
2. Follow the rule of agreement.
3. Use rightly the parts of the verb.
4. Use all forms of lie, sit and rise intransitively.
5. Master auxiliary verbs, ought, may, should and shall.
6. Practice other type forms likely to be misused.

3. To make a sentence concise:

1. Omit unnecessary words; avoid redundancies.
2. Reduce adjectival clauses to appositives and participial phrases.
3. Work the infinitive rightly.
4. Use choice idioms.

4. To make a sentence convincing, or forceful:

1. Subordinate elements of minor importance.
2. Transpose parts to be emphasized.
3. Change the voice of the verb.
4. Use direct discourse where desirable.
5. Close the sentence with an important word.

INFLECTION OF THE PARTS OF SPEECH

208

Five of the eight parts of speech have different forms to show changes in meaning and construction. For example:

That boy writes his lessons neatly; but **those boys write their** lessons **more neatly.**

In this sentence the following changes occur:

1. The **adjective** ***that*** is changed to ***those.***
2. The **noun** ***boy*** is changed to ***boys.***
3. The **verb** ***writes*** is changed to ***write.***
4. The **pronominal form** ***his*** is changed to ***their.***
5. The **adverb** ***neatly*** is changed to ***more neatly.***

Changes of this kind are called **inflections. An inflection is a change in the form of a word to show a difference in meaning or in construction.**

The summary on the following page, gives the various matters for which the five different parts of speech are inflected.

Observe that five parts of speech are inflected. The adverb is inflected for **one thing;** the adjective for **two things;** the noun for **three;** the pronoun for **four;** the verb for **five.**

How many parts of speech are inflected for **number?** for **comparison?** for **case?** for **gender?** for **person?**

TABLE OF INFLECTIONS

Adverb	Comparison				
Adjective	Comparison	number			
Noun	Gender	number	case		
Pronoun	Gender	number	case	person	
Verb	Voice	number	tense	person	mood

RULE OF AGREEMENT

The Adjective should agree with its noun in	number		
The Verb should agree with its subject in	number	person	
The Pronoun should agree with its antecedent in	number	person	gender

COMPARISON

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COMPARISON EXPLAINED

Comparison is a change in the form of the adjective or the adverb to show degree. For illustration: **sweet, sweeter, sweetest; much, more, most; cheerfully, more cheerfully, most cheerfully.**

These forms of the adjective and of the adverb which show comparison are called respectively the **positive,** the **comparative,** and the **superlative** degree.

The positive degree is the simple adjective or adverb form; as, A **happy** child. He came **early.**

The comparative degree implies a comparison of two things; as, Mary seems **happier** than Jane. They came **earlier** than you.

The comparative is often followed by a clause introduced by the subordinate conjunction **than;** as, He is no better than I (am better). They did their work better than we (did our work).

The superlative degree implies a comparison of more than two things; as, It is the **largest** apple I have ever seen. This is the **most marvelous** panorama of mountain scenery in America.

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FORMS OF COMPARISON

The comparative and the superlative degrees are regularly formed by adding the suffixes **er** and **est** to the positive. The suffixes **er** and **est**, however, would often make the word too long and too difficult to pronounce; so degree is sometimes expressed by the use of **more** and **most** or of **less** and **least.**

Generally speaking, "more" and "most" or "less" and "least" are used with words of two or more syllables; as, beautiful, more beautiful, most beautiful. Some words of two syllables, especially those ending in "y" and "ble," are compared by adding **er** and **est**; as, **merry, merrier, merriest; noble, nobler, noblest.**

The sound of the word to a great extent determines its form of comparison.

EXERCISE

Give the three degrees of comparison of the following adjectives; then change the adjectives to adverbs and compare the adverbs also:

happy	bright	prim	hopeful
stupid	earnest	bold	delicate
careless	kind	quaint	impatient
merry	firm	heavy	rapid
dainty	awkward	graceful	pretty

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IRREGULAR COMPARISON

Some adjectives and adverbs are compared irregularly. The most commonly used of those so compared, are given below:

POSITIVE	COMPARATIVE	SUPERLATIVE
bad, evil, ill	worse	worst
far	farther	farthest
———	further	furthest
much, many	more	most
———	former	first
good, well	better	best
late	later, latter	latest, last
little (quantity)	less	least
near	nearer	nearest, next
old	older, elder	oldest, eldest

EXERCISES

I

Learn the foregoing forms. Make sentences using any ten of the various forms correctly.

II

Choose the form you think proper for each of the following sentences, and give your reason:

1. You should speak (gentler, more gently).
2. Will and Ned are brothers; Will is the (taller, tallest).
3. Whose poems do you like (best, better), Longfellow's or Lowell's?

4. No (less, fewer) than twenty mistakes were made in your lesson.

5. He is the (faithfulest, most faithful) boy that I know.

6. (Neither, None) of the three men could swim.

7. This is the (easiest, most easy) way.

8. Which was the (greater, greatest) man, Napoleon or Cæsar?

9. How (many, much) apples are in the box?

10. The (oldest, older) of the three boys was sent to college.

11. She looks (more beautiful, beautifuler) than ever to-night.

12. A duck flies (swiftlier, more swiftly) than a goose.

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SENTENCE CLEARNESS AND COMPARISON

In constructing sentences that express comparison, one should be careful that the sentence gives the thought intended. The following type sentences show some common mistakes made in comparison:

1. **He was the best of all his classmates.**

As the sentence is constructed, it would seem that he were one of his classmates. It should read, **He is the best of all his class**; or, **He is the best of all the classmates.**

2. **Solomon was wiser than all men.**

Here Solomon is compared with all men taken together. The intention of the sentence is rather to

say, **Solomon was wiser than any other man; or, Solomon was the wisest of men.**

EXERCISES

I

Write sentences using the following words, first in the comparative, then in the superlative, degree:

jolly	elegant	swiftly	lovely
good	deep	easily	cheap
handsome	queer	sharply	well
soft	strong	perilous	dull
disagreeable	thin	wisely	cold

II

Read the following sentences aloud; then change the words that are in the comparative degree to the superlative degree, and those that are in the superlative to the comparative degree. For example:

a. He was the oldest of the playmates. b. He was older than any of his playmates.

1. Cinderella was fairer than any other lady in the ballroom.
2. Tom runs the fastest of all the team.
3. I like the horse better than any other animal.
4. He is the richest of all the brothers.
5. This is the most luscious fruit I have ever eaten.
6. It was the coldest day I have ever known.
7. He is the oldest of all the boys in the team.
8. Of all the cities in America, New York is the largest.

9. It was the most terrible storm the sailors had ever known.
10. John is the most trustworthy boy in the class.

III

After the conjunctions **than** and **as,** the predicate is generally omitted in sentences expressing comparison. This being the case, one is likely to choose the wrong form of the pronoun to follow these conjunctions. Read the following sentences aloud. Why are nominative forms of the pronoun used in them?

1. She is no better than I.
2. Henry has as much right here as we.
3. We shall succeed as well as they.
4. I wish I were as good as he.
5. Do you think Mary is a better seamstress than she?

Compose five other sentences using **than** and **as** with pronouns following.

6. John cannot run so fast as I.
7. I do not know a better girl than she.
8. Dorothy is not so old as I.
9. They are no better than we.
10. I am not so skillful at sewing as she.
11. You can win as well as he.
12. John is a swifter runner, but he cannot jump so far as I.

Compose five other sentences with the pronouns **I, we, she, he, they** following **than, as,** or **so. So** is generally used with **not** or some other negative.

NUMBER

213

REVIEW

What four parts of speech are inflected to show number? Prove it by changing the following sentence so that the forms will be plural:

This apple is good; I like it.

Compose five sentences similar to this one, in which the four parts of speech that show number are singular; then change them to the plural forms.

RULES OF AGREEMENT

1. The adjective should agree in number with the word it modifies.

2. The verb should agree in number with its subject.

3. The pronoun should agree in number with its antecedent.

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ADJECTIVES AND PRONOUNS THAT SHOW NUMBER

Not many adjectives show number. The only ones that have both singular and plural forms are **this** and **that.** What are their plural forms?

Numeral adjectives—**one, two, three, first, second, third,** etc.—show number by their meaning; as, **one boy, two boys, three boys,** etc.

The words **each, every, several,** and many other **limiting adjectives** also imply number; for example:

Each **boy was** in **his** place. (**Each** is singular.)

Every **man stands** true to **his** word of honor. (**Every** is singular.)

Several **persons have** arrived. (**Several** is plural.)

EXERCISES

I

Read the following sentences. What singular forms of the pronouns occur in them? Change the sentences so that these forms will be changed to plural:

1. I thought I could catch my horse, but he would not let me get up to him.
2. His face looked sad; he seemed to have something on his mind that worried him.
3. Thou man of God, why dost thou not reprove the sinners?
4. As soon as it showed its head again, I fired.
5. He hurt himself trying to make his way up the cliff.
6. She acted as if the child were hers.
7. The mouse tried to lift itself out of the hole by clinging to the grass roots with its teeth.
8. It was mine, not his; I had won it all myself.
9. Did you see me with him to-day?
10. There he stood, proud and defiant, facing his foes.

II

Write ten sentences each containing one or more singular forms of a pronoun; then rewrite the sentences, using the plural forms of the same pronouns.

III

1. Underscore the pronouns in a column on the first page of a good newspaper.

2. Be prepared to tell whether each pronoun agrees with its antecedent in number, and whether it is used in the correct case form.

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NUMBER OF NOUNS

1. The **general rule** for forming the plurals of nouns is to add **s** to the singular form; as, **girl, girls; book, books.**

Give twenty other nouns that follow this general rule.

2. **Exceptions to the general rule:**

a. Nouns ending in **s, sh, ch, z,** and **x** form their plurals by adding **es** to the singular form; as, **grass, grasses; bush, bushes; church, churches; adz, adzes; fox, foxes.**

Give fifteen other examples of such words, three with each ending.

b. Nouns ending in **y** preceded by a vowel, follow the general rule; as, **day, days.**

Nouns ending in **y** preceded by a consonant, form

their plurals by changing **y** to **i** and adding **es**; as, **lady, ladies; lily, lilies.**

Give ten examples of each kind of noun ending in **y**, twenty examples in all.

c. Some nouns ending in **f** form their plurals according to the general rule; as, **cliff, cliffs; muff, muffs.**

Other nouns ending in **f** or **fe** form their plurals by changing **f** or **fe** to **v** and adding **es**; as, **calf, calves; wife, wives.**

Give ten examples of each kind.

d. The plurals of some nouns are formed irregularly; as, **man, men.** Give five examples of such nouns.

e. Some nouns have the same form both for singular and for plural; as, **deer.** Give five such nouns.

EXERCISE

Write the plurals of the following nouns:

fairy	knife	Frenchman	enemy	eyelash
wolf	brush	Norman	fife	tooth
salmon	church	wharf	half	lily
grouse	monkey	pony	loaf	ox
cupful	hoof	sheep	swine	prairie

Consult the dictionary when you are in doubt

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OTHER RULES FOR FORMING PLURALS

1. **Most nouns ending in o,** as, **piano, solo,** follow the general rule in forming their plurals. Some nouns ending in **o** add **es.** The following are among

the most commonly used of the latter class: **negroes, potatoes, tomatoes, volcanoes,**[1] **buffaloes,**[1] **mosquitoes, echoes, heroes.**

2. **Compound nouns** form their plurals in three different ways:

a. By adding **s** to the last word: **major-generals, forget-me-nots.**

b. By adding **s** to the most important word: **brothers-in-law, lilies-of-the-valley.**

c. By making plural all the words of the compound: **men-servants.**

3. **Names with titles** may be made plural by pluralizing either the name or the title; as, **The Misses Benton,** or **The Miss Bentons.**

4. **Letters, signs,** and **figures** form their plurals by adding an apostrophe and **s**; as, **7's, t's, i's, +'s.**

5. Some nouns have two plurals with somewhat different meanings; as, **penny (pennies, pence); brother (brothers, brethren); die (dies, dice); cloth (cloths, clothes); fish (fish, fishes).**

Learn from the dictionary the meanings of these plurals, and use them correctly in sentences.

6. **Foreign Nouns,** in some instances, have kept their foreign plurals. Among the common ones are these:

stratum	strata	phenomenon	phenomena	axis	axes
datum	data	vertebra	vertebræ	oasis	oases
beau	beaux[1]	alumnus	alumni	radius	radii

[1] Also formed regularly.

7. Certain nouns, though plural in form, are used only as singular nouns. Among them are these: **news, physics, mathematics, athletics.**

Use each of the foregoing nouns in a sentence with a singular verb.

8. Certain nouns are used only in the plural. The following list gives the most common of these:

ashes	pincers	scales	obsequies	trousers
bellows	scissors	shears	victuals	tongs

Use the foregoing nouns in sentences with plural verbs or pronouns.

EXERCISE

By consulting the dictionary if necessary, prepare to spell both the singular and the plural forms of the following:

turkey	journey	tornado	thesis
lunch	attorney	hero	parenthesis
army	sheaf	calico	a
tax	beef	cargo	5
woman	valley	trout	child
flock	banjo	cannon	shot
chair	contralto	nebula	staff
genius	lasso	tableau	echo
daisy	dynamo	analysis	cloth
buoy	chromo	memorandum	louse

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NUMBER AS APPLIED TO THE VERB

The present form of the verb generally has both a singular and a plural form; for example: **goes, go; runs, run; is, are; help, helps.**

In forming the plural of the verb, the general rule is to drop the **s** or the **es**. This rule is just the opposite of that for forming the plural of nouns.

The verb should agree with its subject in number.

EXERCISES

I

Many mistakes are made by choosing the wrong number form of the verb. Examine the subjects of the following sentences carefully, and when you have decided whether they are plural or singular, choose the right forms to agree with them:

1. *Little Women* (was, were) written by Louisa M. Alcott.
2. The news (was, were) as unwelcome as startling.
3. Ten dollars (seem, seems) a big price for that hat.
4. Everybody (has, have) some trouble.
5. *Helen's Babies* (is, are) full of funny pranks of childhood.
6. It (doesn't, don't) take much effort to do that sum.
7. Either Tom or Harry (is, are) to blame.
8. Neither of the girls (has, have) returned yet.
9. The army (is, are) being sent to the fort.
10. The music of the meadow larks (is, are) a sign of spring.
11. Patience and perseverance (is, are) necessary to success.
12. Every one of the boys (play, plays) some musical instrument.
13. A number of trains (was, were) delayed by the storm.
14. Each of the boys (is, are) expected to do (his, their) work promptly.

15. Mathematics (is, are) a good study.
16. Politics (claim, claims) the attention of many men.
17. The oats (are, is) ripening.
18. (Are, is) the scissors sharp?
19. The memoranda (was, were) lost.
20. There (is, are) forty sheep in the pasture.
21. Here (come, comes) the firemen.
22. The vertebræ (has, have) been injured.
23. Measles (are, is) common to childhood.
24. The bellows (were, was) burned.
25. Oases (are, is) found in deserts.

II

Contractions also give much trouble. Practice on these sentences and others like them:

1. Aren't you going?
2. Doesn't she sing well?
3. Isn't he a happy boy?
4. Weren't you pleased with the play?
5. Haven't you your lessons yet?
6. It doesn't seem possible.
7. Aren't they a jolly couple?
8. Hasn't he come home?
9. Isn't this a dainty dress?

III

Use the following subjects in sentences with correct verb forms:

1. Many a man.
2. The vertebræ.
3. Harry and Ned.
4. The ashes.
5. Man after man.
6. Congress.
7. The crowd.
8. The class.
9. The jury.
10. The strata.

GENDER

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GENDER EXPLAINED

Gender is that property of the noun or pronoun which denotes sex.

Nouns or pronouns denoting objects of the male sex are said to be of the **masculine gender**; those denoting objects of the female sex are said to be of the **feminine gender**; those denoting objects without sex are said to be of the **neuter gender.**

Gender is shown in two main ways:

1. By inflection;[1] as, **lion, lioness; he, she.**

2. By the use of different words; as, **boy, girl; king, queen.**

EXERCISE

Tell the gender of the following words. Give the **masculine** or the **feminine** form corresponding to each word in the list:

baron	host	duchess	stag	widow
lord	gander	count	sir	governess
lad	heroine	him	man-servant	heiress
czar	sultana	monk	niece	witch
prince	mistress	duke	bridegroom	bachelor

[1] Many nouns once inflected for gender are now used to denote either sex. For example, **author, poet, doctor, editor,** are now commonly used to denote either men or women.

CASE

219

CASE EXPLAINED

One of the most important inflections is that called **case.** It is a property of both nouns and pronouns.

Case denotes a difference in the construction of the noun or pronoun; that is, in its relation to the other words in the sentence.

There are four cases: **nominative, accusative, dative,** and **genitive.**

The nominative case form is used as subject, as predicate nominative, and in other constructions. (Review Section 156 thoroughly.)

The accusative case form is used as direct object, as accusative with a preposition, and in other constructions. (Review Section 156 thoroughly.)

The dative case form is the same as the accusative; it is used as indirect object.

The genitive case form is used in two ways: (1) to denote a possessive relationship, and (2) as a genitive of connection. (Review Sections 157, 158, and 163.)

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CASE FORMS OF THE NOUN

REVIEW

The noun has no separate forms to show the nominative and the accusative case; but it does have separate genitive forms.

Give the rules for forming the genitive, or possessive, case forms, both plural and singular, of the noun. Illustrate the rules fully. (Review Section 157.)

EXERCISE

Justify the use of the possessive sign in each of the following sentences:

1. Our school has Webster's and Worcester's dictionaries.
2. Montgomery Ward and Co.'s store is in Chicago.
3. We studied Irving's and Hawthorne's sketches.
4. The boys enjoyed their sail in Fred and Harry's launch.
5. I saw the bluebirds' nest in the apple tree.

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CASE FORMS OF THE PRONOUN

REVIEW

What seven pronouns have different nominative and accusative forms? When is it proper to use the accusative form? When the nominative? (Review Section 164.)

EXERCISES

I

Choose the pronoun you think proper for each of the following sentences, and give reasons:

1. John and (I, me) took a walk over the hills.
2. Who is the faster runner, you or (he, him)?
3. (Who, whom) do you think I saw yesterday?
4. No one came except (her, she).
5. (She, her) and her sister visited us.
6. They are no better than (we, us).
7. I think it was (he, him) that we saw.
8. (We, us) girls have planned a picnic.
9. (They, them) were the people we saw at the circus.
10. Can you jump as high as (he, him)?
11. (Who, whom) did you say won the prize?
12. (Who, whom) do you think will be elected?
13. (Who, whom) do you think they will choose?
14. (Who, whom) do you suppose called to see us?
15. (They, them) being there, it will not be so hard.
16. (We, us) having come, they returned home.
17. (He, him) being ill, the meeting was adjourned.
18. (She, her) having been chosen, the school can grow.
19. (He! him!) why surely he did not do that!
20. (They! them!) I cannot believe it!
21. (Whoever, whomever) could it be?
22. (Whoever, whomever) wishes it may have it.
23. It was Mary, (she, her) that called to see us.
24. I spoke to John, (he, him) who brought the message.
25. Henry, (he, him) who went to Chicago, was chosen.

II

TYPE SENTENCES FOR PRACTICE

1. Did you think it was he? Could it have been she? If I were he, I should go. Would you do it if you were I?

2. May and I are studying French. Harold and she have left for California. Wallace and he were at the play.

3. They did not see Tom and me. He spoke to Jennie and me.

4. Will you bring some books for us girls? He will do it for us children.

5. She is taller than I. I am older than he. We are not so rich as they. I feel just as proud as he over the victory.

6. Whom did you find? Whom will he invite? Whom did they choose? Whom can we trust? Whom will they select?

7. Who do you think will be elected? Who do you suppose called yesterday? Who do you remember made that remark? Who did you say will come?*

8. She being away, we postponed the party. They having arrived, the program was begun. He being at the helm, we could make more rapid progress. We knowing the trail, they chose us as guides.

9. I did not count on his going so soon. The boy's running away from home worried his mother greatly. Our attending to that matter quickly will bring success. This is no trouble of my making.

10. He! Surely he has not come. They! why, I cannot believe it of them. She! I cannot think of her doing such a thing. I! It is simply impossible.

* In sentences of this kind, the expressions, **do you think, did you say,** separate **who** from its verb.

PERSON

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Person is that property of the substantive which denotes the speaker, the one spoken to, or the one spoken of.

Nouns are not inflected to show person. For example, we say: I, **John,** agree to the proposition. **John,** come here. **John** will do it for you.

No change is made in the noun to denote change in person.

The **pronoun** and the **verb*** have some special personal forms; for example: First person: I am. Second person: You are. Third person: He is.

Few errors can be made in person. The following however, are type sentences which should be watched:

1. **I,** who **am** to blame, acknowledge my error.
2. **You,** who **are** to blame, should acknowledge it.
3. **He** who **is** to blame should acknowledge his error.

The verb should agree in person with its subject. The pronoun agrees in person with its antecedent. In sentence 1 the relative pronoun **who** agrees with its antecedent **I.** The verb **am,** which is a first-person form, is therefore used. Account for the changes in sentences 2 and 3.

* Only the verb "be" has separate forms for each of the three persons: **am, art, is.** (See conjugation of the verb "be," section 117

VOICE

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REVIEW

What does the inflection of the verb for voice denote? Illustrate the two voices.

EXERCISES

I

In the following selection study the verbs, both **predicative** and **non-predicative.** Copy those that are in the active voice in one column, those that are in the passive voice in another:

THE WAR DANCE

A painted post is driven into the ground, and the crowd form a wide circle around it. The chief leaps into the vacant space, brandishing his hatchet as if rushing upon an enemy, and in a loud, vehement tone chants his own exploits and those of his ancestors, enacting the deeds which he describes, yelling the war whoop, throwing himself into all the postures of actual fight, striking the post as if it were an enemy, and tearing the scalp from the head of the imaginary victim.

Warrior after warrior follows his example, until the whole assembly, as if fired with sudden frenzy, rush together into the ring, leaping, stamping, and whooping, brandishing knives and hatchets in the firelight, hacking

and stabbing the air, and working themselves into a fury of battle, while at intervals they all break forth into a burst of ferocious yells which sounds for miles away over the lonely, midnight forest.—*Francis Parkman.*

Why are so few passive verbs used in the foregoing selection? Why is the voice of the verb sometimes changed?

Examine the verbs in the following sentences, and tell which are active, which passive:

1. Pearls, pure and rich, had been dissolved into this precious draught.

2. The cloth being removed, the general's health had been drunk amid shouts of applause, and he now stood upon his feet to thank the company.

3. Generations of monkeys had been scared into good behavior by the stories their elders told them of Kaa, the night thief, who could slip along the branches as quietly as the moss grows, and steal away the strongest monkey that ever lived.

II

Use the four forms of **lay, set,** and **raise,** first in the active voice, then express the same thoughts using the passive forms of these verbs. For example: **Lay** the book on the table. The book **is laid** on the table. He **laid** the book on the table. The book **was laid** on the table. He is **laying** the book on the table. The book is **being laid** on the table. He **has laid** the book on the table. The book **has been laid** on the table.

Observe that the passive form of the predicative verb is made with some form of the verb **be** and the participial form of the verb.

TENSE

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TENSE EXPLAINED

Tense is that inflection of the verb which indicates time; for example:

1. The men **work** hard.
2. The men **worked** hard.
3. The men **will work** hard.

These sentences illustrate the three **primary tenses: present, past,** and **future.** The names of these tenses indicate their use. Following are other illustrative sentences:

PRESENT	PAST
I am happy.	I was happy.
You sleep soundly.	You slept soundly.
He speaks well.	He spoke well.

FUTURE[1]

I shall be happy.
You will sleep soundly.
He will speak well.

There are also three **secondary tenses:** the **present perfect,** the **past perfect,** and the **future perfect.**

The **present perfect** is used to assert something as **completed,** or **perfected,** at the present time; as,

[1] See Section 228 for explanation of the use of the auxiliaries **shall** and **will.**

I **have seen** the Yellowstone Park. I **have eaten** my dinner.

The **past perfect** is used to assert something as **having been completed** at or before a certain past time; as, He **had gone** before I arrived. I **had learned** the poem by six o'clock.

The **future perfect** is used to assert something that **will be completed** at or before some definite future time; as, I **shall have** taken all the required studies by next June.

EXERCISE

Copy the predicative verbs from the following sentences, and tell the tense of each:

1. The tumult and the shouting dies —
   The captains and the kings depart—
   Still stands Thine ancient sacrifice,
   An humble and a contrite heart.
2. They sailed. They sailed. Then spake the mate:
   "This mad sea shows his teeth to-night;
   He curls his lip, he lies in wait
   With lifted teeth as if to bite."
3. I have traveled a dozen leagues to-day on foot. This evening, when I arrived in these parts, I went to an inn, and they turned me out because of my yellow passport which I had shown at the town hall, as was necessary.
4. I have always thought of Christmas time, when it has come round, as a good time, a kind, forgiving, charitable, pleasant time.
5. My heart goes out to the man who does his work when the "boss" is away as well as when he is at home.

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TENSE FORMS IN USE

EXERCISES

I

Using the subject **I**, form the six tenses of the following verbs: **come, drive, take, sing, see.**

Using the subject **he**, form the six tenses of the following verbs: **lay, lie, sit, set, rise, raise.**

Using the subject **you**, form the six tenses of the following verbs: **go, give, know, ride, run.**

II

Mistakes are frequently made in using the **present perfect** for the **past tense.** The following sentences illustrate the proper use of these tenses. Read them aloud several times to accustom yourself to the correct usage:

1. I was at the play last evening.
2. I have been there a number of times since Christmas.
3. I saw the airship fly over the city yesterday.
4. This makes three airships I have seen fly.
5. He came to the city on Wednesday.
6. He has come several times this month.
7. We spoke to the superintendent yesterday.
8. Have you ever spoken to him?
9. I sent a message home last week.
10. I have sent four messages now without receiving any reply.

III

The tense of the verb in the subordinate clause should harmonize with that in the principal clause. Read the following sentences. Observe how the verb in the subordinate clause is changed as the principal verb is changed. Read the sentences aloud several times to accustom yourself to the tense harmony:

1. Father says that we may go.
2. Father said that we might go.
3. The man asked, "Where are you going"?
4. The man asked me where I was going.
5. We are determined that no freshman shall take part.
6. We were determined that no freshman should take part.
7. I will do it if I can.
8. I would do it if I could.
9. Christ said, "Love your enemies."
10. Christ said that we should love our enemies.

IV

Choose the form you think proper in each of the following sentences; give a reason for your choice:

1. I thought that I (shall, should) go.
2. I will ask mother whether we (may, might) go.
3. I asked her yesterday whether we (might, may) go.
4. They are trying to open the door, but they (could, can) not.
5. They tried to open the door, but they (could, can) not.

6. He told me that he (would, will) come to-day.
7. He tells me that he (will, would) come to-day.
8. We said that we (were, are) going to the play.
9. "We (are, were) going to the play," said we.
10. I think that he (will, would) do it.

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THE PRESENT AND THE PERFECT INFINITIVE

The infinitive has both present and perfect forms; for example:

1. I ought **to go.** 2. I ought **to have gone.**

In using these two forms of the infinitive, mistakes are made frequently. The present infinitive often conveys a very different meaning from that conveyed by the corresponding perfect infinitive; for example:

a. The man is supposed to be there.
b. The man is supposed to have been there.

Sentence a implies that the man is there now. Sentence b implies that he was there in the past.

Discuss the meaning of each of the following sentences:

1. The train is reported to be on time.
2. The train is reported to have been on time.
3. I am sorry to disturb you.
4. I am sorry to have disturbed you.

After the verbs **desire, expect, hope, wish, intend, want,** and like verbs, the **present infinitive** should ordinarily be used; for example:

1. I desired to go.
2. I wanted to be there.
3. I expected to see him.
4. I hoped to be ready.
5. I wished to be prompt.
6. I intended to depart.

EXERCISE

Choose the infinitive you think proper to each of the following sentences, and give a reason for your choice:

1. When I came, I desired (to buy, to have bought) the whole city.
2. He is said (to be born, to have been born) in this log cabin.
3. We intended (to go, to have gone), but the storm prevented us.
4. Homer is said (to write, to have written) the Iliad.
5. John wished with all his heart (to go, to have gone).
6. The general planned (to surprise, to have surprised) the enemy, but failed.
7. Jerry was always wishing (to be rich, to have been rich), but he never became so.

AUXILIARY VERBS

227

To make the various tenses and other forms of the verb, it is necessary to use helping verbs, or **auxiliaries;** for example: **shall go, has gone, will have gone.**

The future tense is made by the auxiliaries **shall** and **will,** used with the principal verb.

The perfect tenses are made by using the verb

have in its various forms as an auxilliary to some principal verb.

Have is used also as a principal verb to express ownership, etc.; as, **I have** a black hat. **I have had** my lunch. In this last sentence **have** is an auxiliary, **had** a principal verb.

Various forms of the verb **be** are also used both as principal and as auxiliary verbs. For example:

(**Principal**) He **is** a good student. (**Auxiliary**) He **is going.** He **was chosen.**

Following are the other auxiliary verbs.

PRESENT	PAST	PRESENT	PAST
shall	should	can	could
will	would	may	might
ought	———	must	———

Observe that these verbs lack some of their principal parts. (See Section 231) Such verbs are called **defective verbs.**

EXERCISES

I

REVIEW

Can, could; may, might.

Fill the following blanks with the auxiliary you think proper, giving your reasons:

1. The teacher says that we —— go.
2. The teacher said that we —— go.
3. I think that I —— lift the box.
4. I thought that I —— lift the box.
5. Ask mother whether we —— go to the play.
6. I did ask her and she said that we —— go.
7. He believes that he —— build an airship.

II

OUGHT

The word **ought** has only a present form. It is incorrect to use **ought** with **had,** because **had** is used as an auxiliary only with the past participle of the verb to make the perfect tenses. (See Section 233.)

Use **should not** or **ought not** instead of **hadn't ought.** Practice on such sentences as the following till the correct forms become a habit with you:

1. I ought not to do it.
2. You shouldn't waste your time so.
3. He should not have gone.
4. They ought not to miss school.
5. You boys should not spend your money so recklessly.

Compose ten sentences similar to the foregoing.

228

SHALL AND WILL

Shall and **will** are used as auxiliaries in making the future tense. The following table shows the form of the simple **future** tense for each of the three persons (1) in assertions and (2) in questions.

FUTURE TENSE

Assertions (Declarative)

SINGULAR	PLURAL
1. I shall go.	1. We shall go.
2. You will (thou wilt) go.	2. You (ye) will go.
3. He will go.	3. They will go.

Questions (Interrogative)

SINGULAR	PLURAL
1. Shall I go?	1. Shall we go?
2. Shall you (shalt thou) go?	2. Shall you (ye) go?
3. Will he go?	3. Will they go?

The verb phrases containing **shall** with the first person express merely future action. They do not indicate **willingness** or **desire** or **determination** on the part of the speaker. The following sentences illustrate the correct use of **shall** with the **first person:**

1. Oh, I **shall** fall!
2. I **shall** not succeed; I am sure of it.
3. We **shall** go, if he comes.
4. **Shall** I carry your valise?
5. **Shall** we go?

Compare with the foregoing sentences, using **shall,** the following in which **will** is used with the first person:

1. Yes, I **will** give it to you.
2. I **will** not endure it.
3. We **will** not permit such injustice.
4. We **will** have the truth.

In these sentences the speaker expresses his **will,** or volition. He may be strongly determined, as in sentences 2, 3, and 4; or he may give a promise, as in sentence 1.

Errors in the use of **shall** and **will** with the first person are common. Learn the following rules:

1. **In the first person *shall,* not *will,* denotes simple futurity; it is not used to express volition,**

or the will of the speaker. This rule applies to both assertions and questions.

2. ***Will*** **in the first person is used to give a promise, to consent to or to express a resolution. In the first person, it never denotes simple futurity.**

Will **is seldom, if ever, correctly used with the first person in questions.**

EXERCISE

Choose the auxiliary you think proper and give reasons:

1. I (shall, will) be twenty years old in August.
2. We (shall, will) be happy to entertain her.
3. Hurry, or we (shall, will) be too late.
4. (Shall, will) we try to go to-morrow?
5. I (will, shall) lend you the money.
6. We (will, shall) do our best.
7. I (will, shall) get this problem, if it takes all night.
8. We (will, shall) do it, whatever comes.
9. If we do wrong, we (will, shall) be punished.
10. (Shall, will) I assist you?

The contractions **I'll** and **we'll** stand for **I will** and **we will.** They are not proper as substitutes for **I shall** and **we shall.**

The following sentences illustrate the correct use of these contractions:

1. **I'll** be there on time; you may depend on it.
2. **I'll** never sign my name to such a petition.
3. **We'll** get even with him some day; mark my word.

ANOTHER HELPFUL RULE

In questions in the second person, the auxiliary used is the same as that expected in the answer.

The following sentences illustrate the correct application of this rule:

1. **Shall** you be glad when vacation comes?

The answer, **I shall** or **I shall not,** expresses no determination.

2. **Will** you accept the position if it is offered you?

The answer, **I will** or **I will not,** expresses the willingness of the speaker to accept or to reject.

3. **Shall** you be in Chicago this summer?

The question is asking for information, not for the will of the speaker.

4. **Will** you have ice cream or sherbet?

This question is a courteous request for the desire of the second person.

EXERCISE

Write three sentences illustrating the correct use of **shall** in the second person in questions; three using **will** in the second person in questions.

SHALL AND WILL IN THE THIRD PERSON

The auxiliary **will** in the third person expresses simple futurity; as,

1. He **will** go to-morrow.
2. Do you think it **will** rain?
3. They **will** arrive on the next boat.

Shall is used in the third person to denote volition, or the will of the speaker; as,

1. He **shall** have a sled; I shall get one in the city for him.
2. They **shall** do it; I will listen to nothing else.

REVIEW

229

EXERCISES

I

Choose the auxiliaries you think proper; give your reasons:

1. I (will, shall) go; nobody (shall, will) stop me.
2. (Shall, will) you be glad when spring comes?
3. (Will, shall) you write me a letter soon?
4. He (shall, will) go to school; I (will, shall) open the way.
5. You (shall, will) get hurt if you ride that vicious horse.
6. If we do wrong, we (will, shall) be punished.
7. When (will, shall) we three meet again?
8. (Shall, will) we accompany you, or (will, shall) you go alone?
9. I suppose that you (will, shall) return next week.
10. If I (will, shall), I can do the problem.

II

Find five sentences in the writings of reputable authors in which **shall** is used; five in which **will** is used.

III

Read aloud several times the following correct sentences:

1. I shall be glad to help you.
2. I shall not be in time unless I leave at once.
3. Will the President be in Washington this summer?
4. Shall you be at home to-morrow?
5. Shall I assist you?
6. Shall we go to see the play?
7. We will help him in every way we can.
8. Will you speak to him, or shall I?
9. If you will favor me, I shall be grateful.
10. I fear that you will catch cold.

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SHOULD AND WOULD

I

Read aloud several times the following sentences. They illustrate the correct use of **would** and of **should**:

1. They should go; it would benefit them greatly.
2. Though we pleaded with him an hour, he would not make any promise.
3. Children should obey their parents.
4. If you were more determined to succeed, you would win.
5. I would not go even if you should ask it.
6. He would come if he could.
7. You ought to have known that I should be disappointed.

8. I should not find him at home, if I should call.
9. I wish that you would do us that favor.

II

Find in reputable writings five sentences in which **should** is used; five in which **would** is used.

III

1. Bring to class a copy of a business letter or of a letter of friendship.
2. In the letter, underscore **shall, will, should, would.**
3. Point out the instances in which the writer has followed the rules for the proper use of these words and those in which he has departed from the rules.

231

THE PRINCIPAL PARTS OF THE VERB

All verbs except **defective verbs** (see Section 227) have three main forms. These forms are called the principal parts. Following are examples:

Present	Past	Past Participle
go	went	gone
fly	flew	flown
flow	flowed	flowed
see	saw	seen
sleep	slept	slept
walk	walked	walked

REGULAR AND IRREGULAR VERBS

According to the way in which their principal parts are formed, verbs are classed as **regular** or **irregular.**

Regular verbs are those that form the past and the past participle by adding ed or d to the present; as, **work, worked, worked; clothe, clothed, clothed.**

Irregular verbs form their past tense and past participle irregularly; as, **see, saw, seen; go, went, gone; fly, flew, flown.**

EXERCISE

a. Give the principal parts of the following verbs; tell which are regular, which irregular:

lie, raise, sit, set,[1] blow, know, drag, jump, ring.

b. Give ten other regular verbs, ten others that are irregular.

Redundant Verbs. Some verbs have two forms for the past or the past participle or both. Such are called **redundant verbs;** for example:

PRESENT	PAST	PAST PARTICIPLE
learn	learnt (learned)	learnt (learned)
spell	spelt (spelled)	spelt (spelled)
burn	burnt (burned)	burnt (burned)
dream	dreamt (dreamed)	dreamt (dreamed)
smell	smelt (smelled)	smelt (smelled)
kneel	knelt (kneeled)	knelt (kneeled)
spill	spilt (spilled)	spilt (spilled)
spoil	spoilt (spoiled)	spoilt (spoiled)

[1] Some verbs like **set, burst, hit,** use the same form for present, past, and past participle.

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TROUBLESOME PRINCIPAL PARTS

It is difficult to use correctly the principal parts of some verbs. The tendency generally is to use the past form for the past participle; or to use the past participle without an auxiliary.

Master the following verb forms:

Present	*Past*	*Past Participle*
arise	arose	arisen
awake	awoke, awaked	awaked
bear (forbear)	bore (forbore)	borne (forborne)
beat	beat	beaten
become	became	become
begin	began	begun
bid (forbid)	bade (forbade)	bidden (forbidden)
bite	bit	bitten
blow	blew	blown
break	broke	broken
bring	brought	brought
burst	burst	burst
choose	chose	chosen
climb	climbed	climbed
come	came	come
dare	durst, dared	dared
do	did	done
drag	dragged	dragged
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
flee	fled	fled
fly	flew	flown

Present	*Past*	*Past Participle*
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
give	gave	given
go	went	gone
grow	grew	grown
hang	hung, hanged	hung, hanged
hide	hid	hidden
know	knew	known
lay	laid	laid
lend	lent	lent
lie	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
see	saw	seen
shrink	shrunk	shrunk
sit	sat	sat
spring	sprang	sprung
steal	stole	stolen
stride	strode	stridden
strive	strove	striven
swear	swore	sworn
swim	swam	swum
take	took	taken
teach	taught	taught
tear	tore	torn
throw	threw	thrown
tread	trod	trodden
wear	wore	worn
weave	wove	woven
write	wrote	written

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THE PRINCIPAL PARTS IN USE

1. **Flee** is used of persons and animals; **flow** of liquids, **fly** of winged creatures.

2. **Hung** is used of things; as, I hung my hat in the hall. **Hanged** is proper in speaking of executions; as, The man was hanged as a spy.

3. **Loan** is a noun not a verb. Say, Money to **lend.** He **lent** me his ax.

In drilling on the troublesome principal parts it is well to group those of similar forms together; thus,—

1. Begin, sing, ring, drink, swim, run, shrink, spring.
2. Blow, fly, draw, know, grow.
3. Bear, forbear, tear, swear, wear.
4. Arise, sat, bid, bite, break, choose, drive, eat, fall, forbid, forget, forsake, freeze, give, hide, ride, steal, stride, strive, take, tread, weave, write.
5. (Miscellaneous trouble makers) burst, come, climb, do, go.
6. Lay, lie, raise, rise, set, sit.

EXERCISES

Compose oral sentences using the past and past participle of each of the verbs in the foregoing groups.

For variety of practice, let the class be numbered and have those getting the odd numbers ask questions, those getting even numbers answer in turn, thus:

1. Have you begun your work? I began it yesterday.

RULE TO REMEMBER

The past participle is used with some form of **have** to make the perfect tenses; as, He **has gone.**

MOOD

234

MOOD EXPLAINED

Mood is that inflection of the verb which denotes the manner of assertion.

THE INDICATIVE MOOD

We may assert something as a fact, or certainty; as,

The Northmen **were** daring sea-rovers.
I have been home. **Have** you **been** home?

Verbs that assert in this manner are said to be in the **indicative mood.**

The indicative mood is used in asserting facts.

The verbs in interrogative sentences that question as to facts are included in this mood.

THE IMPERATIVE MOOD

We may wish to command or entreat. To do this we use the **imperative mood**; as, 1. Forward, **march.** 2. John, **come** here. 3. Please **give** me an apple.

The imperative mood is used to express a command or an entreaty.

The subject of a sentence in the imperative mood is generally **you** or **thou** understood.

THE SUBJUNCTIVE MOOD

Sometimes we wish to express an imaginary condition or a wish or an uncertainty. To do this we use the **subjunctive mood.**

The subjunctive mood is so named because it is generally found in subordinate clauses.

Following are the common uses of this mood:[1]

1. To express a wish:

a. I wish I **were** there now.
b. Don't you wish you **were** he?

2. To give a condition, contrary to fact:

a. If I **were** you, I should go.
b. If he **were** in my place, would he consent?

The verb **were** may be used in the subjunctive mood, as illustrated here, with a singular subject.

Another subjunctive form that differs from the indicative is illustrated in the following sentence:

If a man **be** found guilty, he shall be punished.

The use of the verb **be,** as just illustrated, is still retained in the language of law and in poetic and formal language; but in ordinary speech it is generally displaced by the indicative form; as,

1. If he **is** here to-morrow, we can attend to the business.
2. If you **are** chosen, it will be a great honor.

[1] The subjunctive mood has various other uses, found especially in legal and in literary language, but for our practical purposes, the types illustrated are all that need be considered here.

Subjunctive forms differing from those of the indicative were once more commonly used than they are now. The only subjunctive form that will give much trouble in ordinary speech is **were.**

EXERCISES

I

Read aloud the following sentences, which illustrate this form correctly used:

1. I wish I were in California now.
2. If he were you, he would not be so kind.
3. If wishes were horses, beggars might ride.
4. I would I were in his place.
5. If ice were not lighter than water, it would sink to the bottom of the stream.

II

Compose ten sentences using **were** in the subjunctive mood. Find and copy five other such sentences.

III

Examine the verbs in the following sentences, and tell the mood of each verb:

1. If the gem be found, thy fortune is assured.
2. All hands on deck! Hoist the sails!
3. What brings you here to-night, my boy?
4. If he had told the truth, we might have forgiven him.
5. The twilight hours like birds flew by.
6. Acquit yourselves like men, my friends.
7. Oh! if he were here, how happy we should be.

8. I will go though all the world resolve against it.
9. Please hand me a knife, boy.
10. We rise in glory as we sink in pride.

IV

Choose the forms you think proper, and give your reasons:

1. I wish I (was, were) in his place.
2. Would I (was, were) with thee, every day and hour.
3. I think I (was, were) there, when you called.
4. If a man (be, is) found guilty of theft, he should be punished.
5. If he (is, be) in town when I arrive, I can attend to the business with him.

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CONJUGATION

To give all the forms of the verb in their various moods, tenses, persons, and numbers is to **conjugate** it.

Following is the conjugation of the verb **be**, the most important **linking** verb in the language:

CONJUGATION OF THE VERB BE

Indicative Mood

SINGULAR	PLURAL	SINGULAR	PLURAL
I am	we are	I was	we were
you are (thou art)	you (ye) are	you are (thou wert)	you (ye) were
he is	they are	he was	they were

FUTURE		PRESENT PERFECT	
I shall be	we shall be	I have been	we have been
you will (thou wilt) be	you (ye) will be	you have (thou hast) been	you (ye) have been
he will be	they will be	he has been	they have been

PAST PERFECT

I had been	we had been
you had (thou hadst) been	you (ye) had been
he had been	they had been

FUTURE PERFECT

I shall have been	we shall have been
you will (thou wilt) have been	ye will have been
he will have been	they will have been

Subjunctive Mood

PRESENT		PAST	
I be	we be	I were	we were
you (thou) be	you (ye) be	you were (thou wert)	you (ye) were
he be	they be	he were	they were

PRESENT PERFECT

I have been	we have been
you (thou) have been	you (ye) have been
he have been	they have been

PAST PERFECT

I had been	we had been
you had (thou hadst) been	you (ye) had been
he had been	they had been

How do the subjunctive forms differ from the indicative forms?

Imperative Mood

Used only in the second person.

SINGULAR	PLURAL
[you, thou] be	[you, ye] be

THE PASSIVE FORM

Forms of **be** are used with the past participle to make the passive forms of the verb; as, **was killed, has been hurt, is broken.**

THE PROGRESSIVE FORM

Forms of **be** are also used with the present participle to make **the progressive forms**; as, **is going, was running, has been working, will be studying, were coming.**

THE EMPHATIC CONJUGATION

The verbs **do** and **did** are used to make what is called the **emphatic conjugation**; observe:

Indicative Mood

PRESENT		PAST	
I do try	we do try	I did try	we did try
you do (thou dost) try	you (ye) do try	you did (thou didst) try	you (ye) did try
he does try	they do try	he did try	they did try

Imperative Mood

[thou, you, ye] do try

VERB SYNOPSIS

In giving a **synopsis** only one form of each tense is presented:

Synopsis of the first person singular, progressive conjugation, of the verb **work**:

Indicative Mood

Present	I am working
Past	I was working
Future	I shall be working
Present perfect	I have been working
Past perfect	I had been working
Future perfect	I shall have been working.

Subjunctive Mood

Present	I be working
Past	I were working
Present perfect	I have been working
Past perfect	I had been working

Imperative Mood

[you, thou, ye] be working

EXERCISES

I

Conjugate any one of the following verbs:

go, see, play, ride, raise, sit, freeze.

II

Give a synopsis of the passive voice of **write** in the first person singular.

III

Give a synopsis of the third person singular of the progressive conjugation of the verb **sing**.

USING GRAMMAR

To speak and write effectively and to understand clearly what other people say and write, are the chief purposes of studying grammar. In constructing sentences of our own, we have been learning to speak and write effectively. In analyzing sentences, we have endeavored to understand clearly what others have written.

If we do not continue to apply our knowledge of grammar, our study of the subject has been useless. We may continue to use our knowledge of grammar —

1. In daily conversations.
2. In reciting our lessons.
3. In making talks before the school or other audiences.
4. In understanding clearly the conversations, recitations, and talks of others.
5. In getting clearly the meaning of everything we read.
6. In writing letters and other messages.
7. In writing examination papers, compositions, and news stories.
8. In contributing to the boys and girls' departments of newspapers and magazines.
9. In preparing recipes or directions for doing or making particular things.
10. In writing papers to be read before literary or other societies.

In applying our knowledge of grammar in these and in many other ways, we are better fitted to do work for ourselves and to perform service for others.

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